DOCUMENT RESUME

ED 105 483 CS 202 011

TITLE	Program of Studies English Language Arts, Grades 7-12, Section C: Part I, Strategies for Teaching and Learning, Group Experience Models; Part II, Learning Activity Packets.
INSTITUTION	Fairfax County Schools, Va.
PUB DATE	74
NOTE	259p.
EDRS PRICE	MF-$0.76 HC-$13.32 PLUS POSTAGE
DESCRIPTORS	Activity Learning; Communication Skills; Creative Writing; Curriculum Guides; Educational Objectives; *English Programs; *Group Activities; Group Experience; Group Instruction; Group Reading; *Language Arts; *Learning Activities; Learning Processes; Literature Programs; *Models; Secondary Education

ABSTRACT

The group experience models presented in this guide are for teachers' use in planning diagnostic procedure/motivational activities, evaluation, and materials for learners; in integrating the four strands of objectives (literature, language study, written communication and multimedia communication) into units; in providing alternative activities for learners of varying abilities; and in offering material which is convertible to learning activity packets. Included in this guide are group experience models as character attack, concept structuring, correcting mechanics in the writing workshop, following directions, genre characteristics, individual reading, monologue and dialogue, organizing a survival handbook, writing scripts for film, point of view, rate and flexibility, small group discussion skills, spoof writing, visual illiteracy, writing the "found" poem, and memory writing. Eleven complete learning activity packets are included. (TS)

U S DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

ED105483

PROGRAM OF STUDIES

Fairfax County Public Schools
Fairfax, Va.
1974

ENGLISH LANGUAGE ARTS
GRADES 7 - 12

SECTION C

CS 202 011

ENGLISH LANGUAGE ARTS

STRATEGIES FOR TEACHING AND LEARNING

GRADES 7 - 12

PART I

GROUP EXPERIENCE MODELS

ENGLISH LANGUAGE ARTS 7-12

the ABC's

Accent on Basic Communication Skills

Table of Contents

	Section	Page
GEMS - Group Experience Models	C	1
Character Attack	C	2
Concept Structuring	C	6
Correcting Mechanics in the Writing Workshop	C	10
A "Discovery Approach" to Poetry	C	14
Following Directions	C	17
Genre Characteristics	C	20
Group Presentation of Individual Reading	C	25
Intonation as an Aid in Understanding Literature	C	28
Monologue and Dialogue	C	31
Organizing a Survival Handbook	C	34
Picture/Script Plan for a Film	C	37
Point of View	C	43
Propaganda in Advertising	C	48
Questions and Answers	C	52
Rate and Flexibility	C	64
Skill Objectives in Student Hands	C	66
Small-Group Discussion Skills	C	79
Spoof Writing	C	87
Structuring the Multi-Paragraph Theme: Preparation and Patterns	C	93
Visual Literacy	C	100
Vocabulary in the Thematic Unit	C	104
What Do You Think About This? - The Class Survey	C	107
Writing the "Found" Poem	C	112
The Writing Process - Memory Writing	C	118

GEMS

GROUP EXPERIENCE MODELS

GEMS are for the teacher:

- to utilize in planning diagnostic procedure/motivational activities, evaluation, and materials for learners
- to utilize in integrating the four strands of objectives into units
- to provide alternative activities for learners of varying abilities
- to offer material which is convertible to Learning Activity Packets

GEM: CHARACTER ATTACK

Time Required

Flexible--May be used as continuous unit for 2-4 weeks, or separate activities may be used in single class periods

Grade Level

9-12

OBJECTIVES

The student will:

- read, view and hear a variety of materials using previously acquired skills, knowledge and experiences
- recall past experiences in preparation for reading, viewing and hearing
- relate what is read, viewed and heard to personal experience
- identify characteristic elements of various genre
- distinguish between fact and opinion, real and unreal, relevant and irrelevant
- develop and apply critical thinking for interpretation, predicting outcomes, identifying cause and effect
- identify cause/effect relationships in literature
- make inferences about materials read
- develop insights into and sensitivity for values, feelings and attitudes of others and self

DIAGNOSTIC PROCEDURES/MOTIVATIONAL ACTIVITIES

Have small groups discuss and list:

- How an author reveals character(s) to the audience
- What clues to look for about the characters in order to understand them better
- What differences there are in character revelation in film and print

Teacher will remain free to monitor students' knowledge of character by visiting each discussion group to determine how much background review may be necessary. Then move to follow-up activity.

Share findings of small groups in a class discussion to bring out points:

- Character revelation through dialogue (what the character says to others, what they say to the character, what they say about the character)
- Character revelation through description of character's physical traits and behavior; of character in a particular setting
- Psychological, physical, and behavioral clues
- Supporting evidence from the literature

ACTIVITIES

Develop character attack skills for any thematic or literature unit.

View character in several of the following media and genres: journalistic writing (obituaries in newspaper or news magazines); poetry (Spoon River Anthology, Under Milkwood); short story "Death in Venice" (upper level), "The Waistcoat," "The Big Two-Hearted River" (excellent filmstrip available), "A Day's Wait" (very easy reading), film ("My Old Man" "The Stringbean")

Choose an appropriate selection from each area and focus on a particular character in each selection. Students may work individually, with a partner, or in a small group (maximum of 4) after they have made their selections.

> Students can begin by listing all their impressions about the characters.
> Then they should look back over the list and consult the selection to see which impressions are based on known facts and which are based strictly on things they think. Which selections rely more heavily on facts? Is there any distinction between kinds of information presented through facts and inference?

Students can look through the literature and record the devices the author has used to build in the knowledge that is conveyed about the character. Suggested devices: repetition, anecdotes, quotes, figurative language (see LAP on Short Poems and Poetic Devices). Identify devices for the class as a whole so that small groups can apply the terms to specific examples.

Decide from what point of view each character is portrayed-through the eyes of a friend, an enemy, or an older or younger person, a relative, or an objective person?

Discuss how some of the traits of the characters might seem different to different people. Advanced discussions should consider why the author chose a particular point of view.

Translate some of the ideas from each group into role playing activities for the class to share. Have students role-play conversations between various combinations of people about each character.

Have students write their obituaries, using journalistic style. First, the class as a whole should study some of the obituaries they have read to verify the organization and development. Compare the obituary and the biography. What kinds of facts and inferences are included about the deceased?

To write the obituary, the students will be required to:

brainstorm a list of the hallmarks of their lives (real and projected)
order the facts according to journalistic style
add details to support the facts in appropriate places
write the obituary
share the obituary with the small group
edit and revise where necessary

Have each student work on a project which involves either an oral or visual mode of presentation. All projects require recognizing specific aspects of a character's life and personality, then synthesizing them into a creative, entertaining, or informative presentation.

Choices: interview (a series of news interviews, talk show, interview, etc.)
dialogue (between two people about the deceased, between the deceased and the devil, etc.); students working on dialogues and interviews may require brief individualized instruction on using correct dialogue punctuation

These projects will be presented orally to the class either live or via recording. Students can learn to create the photo essay, slide tape, or film by working with the appropriate LAP.

For each project the students must choose a character they have read about, a famous person, a known person, a fictitious character of their own creation, or themselves as the basis for their porject. The project itself will present an obituary/biography of the character.

EVALUATION

The primary focus should be the actual evaluation of the final product. The LAPs provide workable evaluation forms for both student and teacher, or students and teacher may design the evaluative procedure for the particular project.

As a final check on the students' ability to recognize character traits and understand concepts of character, they might be asked to read about or view a new character and manipulate the process of "character attack"

on their own. This experience could even be followed by a more formal theme writing exercise--the character-based essay.

Evaluation of the individual obituaries (Activities, 4) should be handled first, informally in small groups. Students should be given the opportunity to revise after this step. The obituaries should then be shared and formally evaluated by the class (using a teacher-student-determined criterion). Finally, the teacher should make a grade evaluation probably derived from the class evaluation.

MATERIALS

LAPS: "Film Production," "Photo-Essay," "Slide Tape," and "Short Poems and Poetic Devices"
Writing Creatively, "Characterization," pp. 137-57 Houk (Heath)
Points of View in Writing, Jenkinson and Seybold (Harcourt Brace)
Writing Incredibly Short Plays, Poems, Stories, "Character Sketch," pp. 221-37 Norton & Gretton (Harcourt Brace & Jovanovich)
Writing Fiction, pp. 235-52 Cassill (pd Permabook)
An Eye for People: A Writer's Guide to Character, Leavitt (Bantam Pathfinder)
(This is a good guide for additional activities, a good source of stimulation for stymied students, and a good text for students to work with independently.)
Writing in Action: "How to Write About People: Amplitude and Unity," "How to" (National Textbook Company). This text - with an accompanying text of readings and questions - provides good alternatives for upper level students. They will be able to work largely independently but preferably within a small group of others also using these books.
Language and Literature, "Characterization in Literature" pp. 147-168.
Writing Themes About Literature, Roberts

GEM: CONCEPT STRUCTURING

Time Required

Flexible, but two periods is minimum. Time spent will be controlled largely by how much time the teacher wants to spend in diagnostic procedures and sharing of the end product

Grade Level

Because the process deals so much with abstraction, it is most effectively used at the 11-12 level

OBJECTIVES

The student will:

- observe that the content of written communication can be real, vicarious, or imaginative experiences and/or abstract ideas
- compare/contrast similar ideas expressed in different genres
- express ideas, feelings, and experiences in a variety of ways
- recognize main idea of oral and written communication
- focus down to main idea or impression
- enrich writing with effective word choice, word order, sentence structure or other rhetorical devices
- appreciate the potential of language to convey a variety of meanings
- value the writing that represents best efforts and share the writing with others

DIAGNOSTIC PROCEDURES/MOTIVATIONAL ACTIVITIES

"experience is based on language and not the other way around....change can be viewed as the substitution of one linguistic ordering of experience for another."

William E. Cole, "The Teaching of Writing as Art"

Draw attention to the fact that many things and ideas we experience, although they seem to be totally different on the surface, are structured or bound together by the same basic underlying abstraction.

Brainstorm with the class to find examples which are totally different in plot, characterization, structural ordering, genre, etc....., but which share the common denominator of the abstraction which motivated the writing.

ACTIVITIES

Choose one or two abstract concepts to experiment with orally in large group, e.g., time, mask, justice, love.

Ask for volunteers to explain what they mean by "time," "mask," or the abstraction selected. Encourage students to define their position through examples, anecdotes, analogies. Discuss variations in concept.

Divide students into small groups; have students share and discuss written samples, determining how the concept emerges in each, and the different ways the same concept has been developed in the various samples.

Announce that the class is going to be working with an abstract concept, but the concept is not going to be defined until after the class has completed several preliminary steps.

Ask students to react to the environment they find themselves in at that particular moment. Have them assess where they are sitting in the room at that particular time; urge them to record their reaction honestly and freely, reflecting both objective and subjective responses to their situation. Emphasize that students do not have to share their recording with anyone.

Ask students to move to another place in the room. Encourage them to sit on the floor, window sill, wherever they will be comfortable and to assume the posture they wish: Lying down, sitting on floor, on desk, etc. Ask them to react to the new environment they find themselves in and record their reaction freely.

Ask students to resume the original position in which they started. Point out that they have so far been asked to react to and record experiences in this room. In this next step they will reach outside the boundaries of the room. Ask them to concentrate on a person not in the room whom they know well; to react and record their thinking about the person fully.

Reveal the abstraction being used:

> Point out to students that what they have actually been recording in the above steps is a statement of how they relate at a certain period in time and space to various situations and people.
>
> Ask students now to construct a vignette, a poem, brief dialogue or expository sample which is bound together by the concept of "relate." At first, students will be confused; the exercise will seem vague and difficult. Remind them that they are exercising the abstract of "relate" constantly in their lives. By listening to the teacher they are relating, when they are talking to their girl or boyfriend

they are relating, when they are feeding their dog, they are relating, when they are having a stormy scene with their parents they are relating. They quickly grasp the idea after the first dismay.

Inform students that for a period of several days they are going to spend the first part of the period writing. Indicate that the first day's assignment will be to write freely to the word: "Me." Avoid using words such as "define," "develop," etc.: these words close students in and negate the desired results. Do not collect papers or ask for sharing.

Repeat process at beginning of period on the second day. Again, indicate that the writing assignment of the day is "Me." Avoid any further explanation. Do not collect papers or share.

Shift to "you," "him," "they," "this." Again, do not give any further explanation, except to encourage students to respond freely to the word assigned.

Ask if anyone wants to share any or part of the free writing. Sharing should be on a strictly voluntary basis; ensuing comments should be positive. Advise class that responses are very personal and any comment made concerning them should be sensitive and discreet.

Ask students to sift and select one or more parts of the writing to develop into a poem, brief essay, dramatic sketch, short narrative or form of their choice.

Select a more difficult abstraction than those previously explored. Follow the same motivational procedures: large and small group discussion of various definitions of the concept; perceptual analysis of various pieces of literature structured by the concept. Here again, have students develop samples which are structured by the concept; encourage them to shape these samples into different forms and genres.

Suggestions for abstractions: "separate peace," "circumscribe," "self-reliance," "mouse trap."

EVALUATION

Constant sharing of material which students volunteer to share, peer evaluation, self-evaluation are invaluable. The evaluation should concern itself with how effectively the concept emerges from the writing sample; also, with how well the sample meets the objectives defined for written communication.

MATERIALS

Reference:

"The Teaching of Writing as Art" - W. E. Coles, Jr., Yale Conference Bulleting of the Yale Conference on the Teaching of English.

"The Teaching of Writing as Writing" - W. E. Coles, Jr., College English, 1968.

1 "Technique and Tactics," Jayne Karsten, They Really Taught Us How to Write, NCTE book publication, 1974.

GEM: CORRECTING MECHANICS IN THE WRITING WORKSHOP

Time Required

One class day and part of another

Grade Levels

7-10

OBJECTIVES

The student will:

- use appropriate conventions of writing
- edit for correct mechanics, spelling, punctuation, grammar, and usage
- self-evaluate and accept and assume responsibility for correcting errors and overcoming weaknesses
- share writing with others to receive suggestions for correcting problems and strengthening performance
- reject suggestions in favor of valid alternatives
- strive for increasing competence in writing

Model Lessons:

a. Your, you're, yours
whose, who's
its, it's

b. correcting spelling errors
in the writing workshop

c. their, they're, there, theirs

To the Teacher: The Writing Workshop at the 7-10 level functions most successfully when:

a. the students' task is specific and limited
b. the students are instructed and guided in finding and correcting the specific problem

DIAGNOSTIC PROCEDURE/MOTIVATIONAL ACTIVITIES

Choose a lesson in which students are correcting writings which are likely to contain errors (short narrative, dialogue or script, personal essay).

Without any preteaching, distribute the sample test below or a similar test.

Instructions: In the blank, write the correct form of the word in parentheses at the beginning of the sentence. (Correct forms: its, it's; whose, who's; your, you're, yours)

(you) 1. The prize-winning cherry pie is _____.

(it) 2. Hurry, George, _____almost time for school.

(who) 3. Do you know _____ going to be the next president?

(you) 4. You think _____ the smartest kid in the class.

(who) 5. _____ screaming woke me up?

(it) 6. The monkey climbed the bars of _____ cage.

(you) 7. _____ going to be late for school.

(it) 8. The battered ship made _____ way slowly to port.

(you) 9. Have you finished _____sewing project?

(who) 10. Can you find out _____ car this is?

Exchange tests when students finish and show a transparency of the correct answers. Corrected papers are immediately returned to the writers. "Do you know the rule for using an apostrophe with these words?" "Can you figure out the rule from the test?"

Explain that English grammar sometimes appears inconsistent. The apostrophe is used for both possessives and contractions with proper nouns and common nouns:

John's eating his dinner.	The dog's tail is wagging.
John's book is on the table.	The dog's wagging his tail.

Explain that the English language is in a constant state of change, but that at present the apostrophe is not accepted with possessive pronouns.

Memory device: Every time you see a pronoun with an apostrophe, change it to the complete subject and verb and see if it makes sense. Use examples of errors from the test that sound absurd when read as subject and verb.

Students should put corrected tests in their writing folders. Do not discard.

ACTIVITIES

Instruct small groups: "You have seen how you handled these words on a test. Now let's see what has happened in your own writing. Please exchange papers with someone in your group. Circle every example of these 7 words, whether you think they are right or wrong."

Move around the class, spot-checking on work and copying examples of errors for use on the follow-up quiz. When students have finished circling examples say, "Group members should work together on each paper and correct anything that needs to be corrected. If you can't agree, ask me."

Continue to move among groups, acting as a resource person, and copying additional examples of student errors.

When groups are finished, the corrected papers are returned to the writers for self-study and final revision.

EVALUATION

Distribute a teacher-made test similar to the sample, using examples copied from the students' papers. Have students fill in the blanks.

Let students exchange papers and correct, using a transparency with correct answers. Students compare their re-test with their diagnostic test to see if they have improved. Use these papers to identify students who need individual help in mastering these mechanics.

Collect both the final draft of the composition and the workshop draft. Check the final draft for elimination of the error.

Give students a review task checking for these errors in the next two writing workshop sessions. Check these compositions for the elimination of these errors.

CORRECTING SPELLING IN THE WRITING WORKSHOP

Direct the students:

> See if you can find three (five for 9-10) misspelled words in the paper you are reading.
> Use the dictionary to check if you are not sure.
> Underline the misspelled words and mark them with sp. in the margin.

Follow-Up:

> The writer corrects the errors in the final draft.
> The writer adds the correctly-spelled words to own list of personal spelling problems.

The writer refers to own list of personal spelling problems when doing the next writing assignment.

Note to the Teacher: Observe that the writing workshop task is limited. Students are not expected to find and mark every spelling error, every punctuation error, etc.

CORRECTING Their, They're, There, Theirs IN THE WRITING WORKSHOP

Review the correct use of it, it's; whose, who's; your, you're, yours

Follow the procedure of the model lesson. As a diagnostic test, the students may be asked to write the following from dictation:

Clint: Where are their snowshoes?

Flint: They're over there.

Clint: You're sure those are theirs? Are they theirs or yours?

Flint: They're theirs.

FINAL EVALUATION

Students and teachers may being in examples of faulty usage and spelling in the media for classroom correction.

GEM: A "DISCOVERY APPROACH" TO POETRY

Time Required

One or two class sessions on a single poem

Grade Levels

11-12 (may be used in grades 9-10 with simpler material)

OBJECTIVES

The student will:

- recall past experiences in preparation for reading, viewing, and hearing
- react to ideas presented in literature
- recognize literary elements, terms, and devices as they apply to various types of genre
- develop and apply critical thinking for interpretation, predicting outcomes, identifying cause and effect
- determine effect of form on content and idea
- perceive figurative language as a manipulation of words and phrases
- appreciate words as interesting bits of language that can convey ideas, create a mood, or change meaning

DIAGNOSTIC PROCEDURE/MOTIVATIONAL ACTIVITIES

Select a poem likely to be difficult for the majority of students in the class. The poem should be one that contains vocabulary and allusions that present some difficulty. Students will approach the poem inductively. (For a model, the poem "Sailing to Byzantium," by William Butler Yeats, will be used as the sample for this activity.) The teacher can apply the procedures below to any poem.

Distribute copies of the poem and ask students to read it carefully.

Divide class into groups of four students per group and ask students to read the poem aloud in their groups - each person reading a stanza. If tape recorders are available, have each group tape its reading and play back tapes in group.

Have students start asking any and all questions that come to mind about the poem except "what is the poet saying?" This will be the final question, perhaps never answered definitely. The teacher may move from group to group helping perhaps in eliciting questions but not giving any answers. A student in each group records questions asked in the group. (It is essential that students understand that questions, not answers are important at this point.)

Regroup and share questions after 15-20 minutes, writing the questions on the chalkboard as they are raised.

Examine list and group questions into categories that make sense to the students. For example, in the poem "Sailing to Byzantium" many of the questions will deal with word meanings ("common," "paltry," "sages," "perne," "gyre," "artifice.") Dictionaries should be available so that students may look up meanings. Some questions will deal with word choices or word combinations (why "fish, flesh, fowl;" why "aged man" instead of "old man;" why the repetition of "hammered gold and gold enameling.")

In covering these questions, matters of poetic form--alliteration, assonance, repetition, rhythm pattern, etc., can be examined.

Some questions will deal with poetic form: division into stanzas, line length, rhyme, etc.

Some questions will deal with ideas and concepts (Why the title? Why does the poet say "sailing?" Where is Bysantium? What is Byzantium? What is "singing school?" What is the idea of the artificial bird in a cage doing at the end of the poem?) These questions move students to contribute from their own varied backgrounds.

Allow students to select groups of questions to discuss and answer. Complete a group before going on to another. Cover the majority of the questions before moving on to the last step in this process of inductive interpretation.

Raise the questions: What does the poem mean? What is the poet saying? Students can be encouraged to construct statements that "answer" these questions--either volunteering as individual statements that can be put on the board or in group statements that can be compared with one another.

EVALUATION

Ask students to:

Construct a statement answering "What is the poet saying in this poem?" Answers can be evaluated by other students and by teacher.

Indicate what experiences of their own (outside the poem) they needed to use to aid in interpreting the poem.

Give appropriate meanings for the new words they encountered in the poem.

Give examples of rhyme (internal as well as end-rhyme), alliteration, assonance, and repetition of sounds.

Identify a symbol, explain an allusion, pick out a figure of speech that is effective in conveying meaning.

Devise a quiz consisting of 3-5 questions that would help another student understand "Sailing to Byzantium" or whatever poem has been used.

Prepare footnotes to accompany the poem in a text to be used with another class--this can be a group project. In their footnotes, students will give dictionary meanings of unfamiliar words as well as explanations of any allusions made by the poet which the reader must understand.

MATERIALS

Poetry selected by the teacher

LAPS may be constructed to provide for individualized assignments

GEM: FOLLOWING DIRECTIONS

Time Required

2 periods or more

Grade Level

4-8

OBJECTIVES

The student will:

- observe the impact in writing of word order, word choice, sentence structure and other rhetorical devices
- choose appropriate words for effective communication
- transfer this skill to all subject areas

DIAGNOSTIC PROCEDURE/MOTIVATIONAL ACTIVITIES

Distribute "How Well Do You Follow Directions?"

Instruct students to do what the paper says to do. From the results of this activity the teacher and students obtain an idea of how well the students understand and/or pay attention to directions. Make written notation of who followed directions.

Discuss how well they follow directions and how they think they might improve in this skill.

HOW WELL DO YOU FOLLOW DIRECTIONS?

1. Read this test completely through before you begin.
2. Write your name in the upper righthand corner.
3. Turn the paper sideways and in the righthand margin write the date. Do not abbreviate the month.
4. In the lefthand margin make six dots and seven dashes and write the place of your birth.
5. Circle all of the even numbers on this sheet.
6. Draw a trangle around each of the odd numbers on the sheet.
7. Connect all the circles you have made around the even numbers.
8. Just under your name write the date of your birth.
9. Follow directions one and two only. Fold your hands and sit quietly without smiling until all have finished.

ACTIVITIES

Use the overhead projector and strips of sentences to reassemble a set of directions for making or doing something, i.e., "How to Tread Water." Note what would happen if certain steps are omitted, interchanged or vaguely stated. Barnell-Loft's Following Directions is a good source of such activities on varying levels of difficulty.

Elicit the necessary steps in following directions. This is essential so that the students will get repeated practice in using those skills. These steps should include the following:

Make sure you have the right directions
Make sure you understand the vocabulary words and clue words
Read the directions completely through
Follow steps sequentially

Post the steps in following directions for easy reference

Have the students:

Analyze the directions in a test. *See GEM "Questions and Answers."

Direct another student orally on how to stand up, tie a shoe, sharpen a pencil.

Write a set of directions on something they know well. If feasible, have someone else read them and another person or that person follow them exactly. Discuss results.

Write, step by step, a process described in an informational type article or student text.

Study directions for playing a game, tell others how to play it, then play.

Connect following directions with specific content being studied in another class, i.e., write directions on setting up a lab experiment, completing an art/shop project.

Look at a simple drawing and dictate lines to make on the blackboard to duplicate the picture to another student who has not seen the drawing Compare pictures and discuss.

Follow directions to places in the building.

Follow recipes from a cookbook; construct model airplanes, etc.

Demonstrate a skill or interest. Class outlines directions for those they wish to duplicate.

EVALUATION

Students take a test with a variety of directions. Each student notes/ discusses how well he has been able to follow directions.

In student folder, check periodically to see if student understands and follows written and oral directions.

Two or more teachers work with each other for feedback on the transference of the skill to other content areas.

Observe student's actions to see how well directions are understood and followed.

MATERIALS

"Following Directions," Specific Skills Series, Barnell-Loft, Ltd., Levels C-P
Listen and Read (EDL) tapes, McGraw-Hill
Listen and Write (EDL)
"How to Tread Water," "Following Directions," Barnell-Loft

GEM: GENRE CHARACTERISTICS

Time Required

Flexible--as best integrated into thematic literature units

Grade Levels

7-10; 11-12 as reinforcement and extension

OBJECTIVES

The student will:

- recognize literary elements, terms and devices as they apply to various types of genre
- identify characteristic elements of various genre
- apply knowledge and understanding of literary elements in analyzing relationships among these elements
- determine effects of form on content or idea
- develop and apply subjective and objective standards

DIAGNOSTIC PROCEDURES/MOTIVATIONAL ACTIVITIES

Select a number of pieces of writing from all genres. Ask students, using a dittoed list of the selections, to examine each briefly and determine whether the selection is fiction or non-fiction, and into what genre the selection is classified.

Allow students to share their responses in order to arrive at agreement on correct categorizing of items.

Have small groups look through material again to determine characteristics of the specified genre.

ACTIVITIES

By encouraging each student to participate in at least one activity in each of the areas listed below, the teacher helps the students develop increasing awareness of different effects created by author's choice of genre and form. Students will become sensitive to those elements of style and form which affect their responses to literature.

For fiction/non-fiction

Have students prepare LAPS on the conventions of drama, of the novel, of short story, of poetry

Select a high-interest novel of historical fiction

Read a biography of the protagonist or of another important historical figure

Determine in a large group, with a recorder, what information appeared in these sources, and what was used only in the novel. From the two lists, have one group of students begin a check list for conventions of the historical novel; another group can synthesize the specifics for a non-fiction account.

For conventions of the short story:

Have students look through several anthologies, or collections of short stories, keeping two lists: one, the setting, and two, whether or not the story might interest them. When they have a list of 5 stories that interest them and 30 stories listed by setting, they should read their five stories. On a 3x5 card, record: title, author of story, date, publisher and single sentence of annotation--answering the question: What was it about? On side 2 of the card the following answers should be recorded. Did you like it? Why? Why not? What did it make you think of?

Use a more complex set of stories, from World Literature:

Select stories based on interest in kind of conflict and point of view.

Conduct a brief discussion of the literary terms such as conflict, resolution, point of view, denouement, etc.

Assign three students to each story or kind of story to make study questions for other students. The questions should include 20% factual feedback - 70% inferences from the story and 10% on vocabulary or word usage.

Ask students to clip news stories in which obvious conflict occurs. Use a group-writing organization and plan the working outline for a short story. Have students talk out the setting, the incidents leading up to main conflict, the point of view.

Ask able students to write the story and present it to the class for analysis.

For conventions of the novel:

Group students heterogeneously, and ask them to list the novels they have read or studied recently. From the group-compiled list have:

one group make a 2-sentence annotation relating remarks to character and setting.

one group make a 2-sentence annotation for each novel relating their remarks to suitability for study in the thematic literature units.

Ask a group of 4 to 5 students who have succeeded in working with short stories to select 4-5 novels of different reading difficulty. They can prepare a LAP, or short study sheet, or simulated Cliff's Notes, for each novel. Have other students select and read one/two novels from these selections. Teacher, with the group who prepared the LAP, can devise an oral presentation for each novel.

Permit able students to follow through with a within-the-novel research project. Possible subjects include use of

Color in relation to incident, conflict, names, theme, setting
Examples: Red Badge of Courage, The Great Gatsby

Device in relation to incident, conflict, names, theme, setting
Examples: The Secret Sharer (the hat), Huckleberry Finn (exchange of money)

Group the students in such a manner that each has read a different novel. Have them make a group chart, designing their own form, in which they record the following information (perhaps on a Values Continuum): Importance of Novel of - character development, setting, theme, conflict, tone, mood. Share each group's chart with rest of class.

For conventions of poetry:

Avoid trying to convey your personal responses/interests in poetry too early in any unit. Select shorter poems and words from current popular songs as well as poems from your current theme.

Group students according to their indicated interest in poetry: like-1 group; dislike-2 group; don't know-3 group

Have group 1 work out short LAPS for recognizing shorter poetic forms: diamante, acrostic, haiku, cinquain and concrete. Have groups 2 and 3 bring in records of current songs. Transcribe the words and discuss

how they look like poetry
why they sound like poetry
why the student who contributed the record chose it as one to share

Have students work alone or in small groups to write short poems based on the current theme. The teacher, circulating, uses terms for poetic devices while examining the student's writing, and defining these terms when asked.

Have a good student-reader tape some of the poems from the current theme. Have students hear and read the poems. Discuss what response the poem elicited. Guide the student to the terminology of poetic devices that helped create individual responses. Have students decide what terms they need to know in order to examine another poem. Apply this discussion decision to another poem from the current theme.

Ask students working in pairs to find poems on the theme to share with a larger group of fifteen students.

Assign one of the many good poetry anthologies (example - Sound of Sense, How Does A Poem Mean? Understanding Poetry). Permit students to examine both poetry and editorial material. Have this group plan a 20-poem anthology on the current theme, with a glossary and index included. Other students can illustrate the final choices.

Have students work with Found Poetry from newspaper or magazine articles related to your current theme.

EVALUATION

Offer a short selection the students have not seen before and ask students to classify the selection as fiction or non-fiction and identify the genre. Have students write a paragraph defending their classifications by citing evidence supporting their choices.

Ask students to write a personal essay on the characteristics of a good story, poem, novel, play, etc., citing as examples works they have read and enjoyed.

Have students work in groups to
- compile an "anthology" of favorite short stories, poems, short plays, essays, etc.
- create a glossary of literary terms applying to a specific genre, or a glossary of literary terms used in the study of fiction and non-fiction
- annotate a list of novels and plays thematically related to their literature unit
- compile an illustrated book of poetry, some of which might be student-written related to this literature unit.

MATERIALS

In addition to or in lieu of materials chosen for a literature unit, the following may be helpful:

Writing Incredibly Short Plays, Poems, Stories, Norton and Gretton, Harcourt and Brace Jovanovich (Domain series)
Moffett Activity Cards, Level 3, Interaction
What Do You Think - Reading and Talking, Captions, Scrapbooks, Book reviews
Projects and Processes - Be an author: a poet - a novelist; Compiling an Anthology; Ways to Share Reading

The Design of Drama
The Design of the Narrative
The Design of Poetry
Teaching Reading Skills in Secondary Schools, Olson and Ames
How Porcupines Make Love, Alan Purvis (ed.) Xerox College Publishing
(for Ginn Responding)
English Journal, see Index for specific works from your theme
The reading material from your current theme

Short Story

Any short story collections, anthologies; short stories from current unit; Handbook to Literature, Thrall, et al.

Novel

Aspects of the Novel, Forster
Understanding Fiction, Rhetoric of the Novel, Theory of the Novel, Brooks and Warren

Poetry

Poems from your current theme
Types of Literature (Ginn anthology - poetry section)
Poetry in MAN series - McDougal Littell. Teachers manual has helpful articles on short poetry, particularly concrete poetry
Teaching Literature in Grades Ten through Twelve, Indiana University Press (very good line of questions and activities)
Well-known anthologies:
How Does a Poem Mean? Brooks and Warren

GEM: GROUP PRESENTATION OF INDIVIDUAL READING

Time Required

Individual books may be read outside of school. Presentation preparation may take two class periods

Grade Levels

4-12

OBJECTIVES

The student will:

- react to ideas presented in literature
- recognize literary genre
- determine effects of form upon content or ideas
- increase interest, knowledge, and enjoyment as well as enrich experiences through continued reading, viewing, and listening to many types of literature
- plan, refine, and present effectively a media communication individually or in a group
- evaluate the impact of the media combined with the message on self and others

DIAGNOSTIC PROCEDURE/MOTIVATIONAL ACTIVITIES

Use a discussion (See GEM: "Discussion Skills"), open-ended or on specific questions on the theme, to discover how well class works together.

Have students brainstorm to categorize the books they are reading by

- basic plots
- areas within the theme
  Example: Science fiction might be divided into the areas of fantasy, utopia, hero, adventure, bug-eyed monsters. For humor, examples may be parody, nonsense, satire
- genre or types of literature - fiction, biography, poetry, documentary or love stories, adventure, humor

ACTIVITIES

Have students form groups according to book category.

Decide upon the manner of presentation.

List and exhibit audio-visual equipment available and assist by moving from group to group where needed.

Fill out a form with date project is due and responsibility of each member of the group.

Prepare a checklist or evaluation form for judging effectiveness of group projects.

Keep individual and group records of project plans, and self and group evaluations.

Present the group project. Suggestions:

Shadow boxes with an annotated card (bibliography form, one-to-three sentence summary) for explanation

Shadow play with narrator's script

Slide/tape oral presentation

Panel discussions

Talk shows

Interviews

Plays

Bulletin Boards

Advertising for books (posters, blurbs, commercials)

Murals, collages

Radio of yesteryear

EVALUATION

Stop check. Groups stop at a point within their project to evaluate individual and group progress. Students write answers to:

Is everyone in your group contributing to the solution of the problem?

Are you satisfied with the decisions?

If not, have you said so?

Fishbowl. An outer circle observes an inner circle at work or a single person within the group observes the others. Observations are shared with the group.

Checklist evaluations of presentations given by own group and by other groups in the class.

Earned assessment. A group presentation grade is given by the teacher. All members of the group share the same grade. In addition, use a peer evaluation which must be signed by all members of the group. The students grade themselves on a point system ranging from 4 (I did my best) to 1 (I did nothing) for each of the objectives set up for the class group work. If other students disagree with the grade, they should not sign the evaluation sheet until they have discussed the problem with the individual and resolved it.

MATERIALS

Teacher:

Learning Discussion Skills Through Games, Stanford, Gene; Dodds, Barbara, Citation Press, N.Y. 1969

Discussion, Conference, and Group Process, Gulley, Halburt E., Holt, Rinehart and Winston, N.Y. 1968

Group Problem-Solving Through Discussion, Smith, William S., Bobbs-Merrill, Indianapolis, 1963

How to Work With Groups, Frecker, Audrey R. and Harleigh B., Women's Press, N.Y. 1952

Learning to Work in Groups, Miles, Matthew B., Teacher's College Press, N.Y. 1959

Oral Decision-Making, Braden, Waldo W. Brandenburg, Earnest, Harper and Brothers, N.Y. 1955

Students:

Interaction, Houghton-Mifflin Activity cards "Performing - Chamber Theater I, II" "Readers' Theater II," "Scripts, Transcripts," "Acting Out," "Finding Out," - "Interviews," "Create Comics," Making Things Up," "Radio Plays."

GEM: INTONATION AS AN AID IN UNDERSTANDING LITERATURE

Time Required

Varied

Grade Levels

7-12

OBJECTIVES

The student will:

- See and hear various language patterns
- Analyze, synthesize, and manipulate language patterns
- Improve skills in recognition, interpretation and manipulation of words
- Appreciate the potential of language to convey a variety of meanings

MOTIVATIONAL ACTIVITIES

During the course of a unit, the teacher may select an appropriate sentence from the reading selections to read aloud to the students. Each time the teacher reads the sentence, the stress will be placed on a different word. Students will notice that the meaning of a sentence can be altered depending on the intonation of the speaker.

As a pretest, record students reading poetry or dialogue in order to hear intonation or lack of it. This may be done again as an evaluation to determine improvement.

Once the students recognize the importance of stress, pitch and juncture in speaking, the teacher should point out that in written communication, punctuation determines intonation.

ACTIVITIES

In order to develop skill in recognizing the influence of intonation on understanding meaning, students can be provided with a variety of activities which focus on the importance of stress, pitch, juncture and punctuation.

- Students read aloud sentences of their own, each time stressing a different word which will change the meaning.

  a. <u>This</u> is your car.
  b. This <u>is</u> your car.
  c. This is <u>your</u> car.
  d. This is your car?

- The teacher or students prepare a worksheet. Column A will provide a clue as to how the statement in column B should be read.

A	B
(Clerk informing a customer)	This shirt costs twenty dollars.
(Customer shocked at high price)	This shirt costs twenty dollars.
(Customer surprised at low price)	This shirt costs twenty dollars.

- The teacher may provide a number of mood - descriptive words followed by several sentences. A volunteer will read a sentence using intonation that conveys one of the moods. The class or group identifies the emotion the speaker depicted.

anger	fear	joy
sadness	surprise	disbelief

a. Who wrote this?
b. I don't believe he said it.
c. Don't just stand there.

- Intonation may also be used to express an opposite mood.

a. Oh, thats just lovely.
b. I'm really going to like school this year.

- Volunteers might read the same sentence stressing:

who said or did something
what was said or done
where it happened
when it happened, etc.

a. The announcer said it snowed in Detroit yesterday.
b. Tom said the road was washed out by the flood.

- Juncture in a particular word also determines meaning. Give students some examples and then try to have them think of other examples where juncture changed the meaning.

a. I scream when I see the man.
What man?
The ice cream man.

- It should be pointed out that punctuation determines intonation in written communication. Students may be given material in which punctuation marks have been omitted, but clues can be given to help the students determine correct punctuation.

a. John said Carla is always hungry. (Carla is talking.)
b. John said Carla is always hungry. (John is talking.)

This can be a very useful exercise in helping students read plays using intonation and expression.

- Intonation is particularly important to the understanding of poetry as well as drama.

- Transfering poetry into prose form will encourage students to think about the meaning of the poem and to become more acutely aware of the poem's punctuation. Once the poem has been rewritten in prose form by teacher or students, students should go back and read the poem orally, trying to stress words and phrases which determine meaning.

- Students should have opportunities to read dialogue and poetry aloud. The teacher should point out that punctuation determines intonation in reading dialogue or poetry.

EVALUATION

Teacher evaluation should be based on the student's use of intonation during the oral reading of poetry or dialogue.

Another means of evaluation would be to give students material that is written without punctuation marks. The student will punctuate this material so that it will be easy to understand the meaning.

MATERIALS

Principles and Practices of Teaching Reading, Arthur W. Heilman, Chas E. Merrill Publishing Company, 1972.

Apply Linguistics in the Teaching of Reading and the Language Arts, Catheryn Eisenhardt, Chas E. Merrill Publishing Company, 1972.

GEM: MONOLOGUE AND DIALOGUE

Time Required

Flexible - four to seven days

Grade Levels

9-10

OBJECTIVES

The student will:

- Recognize literary genre and recognize that reading approaches vary according to purpose of reading and nature of material to be read
- Analyze use of major ideas, theme, symbols, and motifs in literature of different genre and different time periods, and determine effects of form upon content or ideas
- Develop and apply critical thinking for interpretation predicting outcomes, identifying cause and effect, (conscious and unconscious - character motivation)
- Plan, refine, and present effectively a media communication individually or in a group
- Use appropriate conventions (quotation marks and paragraphing in dialogue)

DIAGNOSTIC PROCEDURE/MOTIVATIONAL ACTIVITIES

Show the film "The Critic" without sound.

Ask students to imagine themselves in various roles (seven-year old, eighty-year old college professor, cleaning lady, etc.)

View film again - still without sound -- and have students jot down impressions from viewpoint in the role they have chosen.

View film with sound. Discuss role of speaker.

Have students create a monologue from their roles individually or combine roles to create a dialogue with a partner.

Let students read monologues or dialogues aloud; audience tries to identify characters.

Have students suggest ways authors succeed in getting sense of characters across.

ACTIVITIES

Have students read various poems and stories to determine how much of the innerself a character is revealing, and how selective the speaker is in what is revealed. Determine degree of selectivity as follows:

Is the writer unselective, recording raw thoughts, random in order, uncensored?

Has the author shown some selectivity -- vocalized abstractions for a specific listener, or audience; or arranged and/or censored to create a desired effect?

Ask students to support generalizations made about characters by citing details from the text (the poem, story, etc.)

Let groups formulate some criteria for determining credibility of a speaker in terms of degree of selectivity.

Show a short film, selected slides, or photographs and have students:

Record "raw" impressions - stream of consciousness.

Select material from raw impressions to write into an interior monologue that is partially selective.

Write a selective monologue - for a specified audience, designed to create specific impressions.

Read monologue to small group.

Tape monologue for class to listen to.

Revise, edit and rewrite to hand in as a "finished" product.

Have groups improvise

Role play:

- a common (conflict) situation illustrating 2 different points of view
- two people thinking aloud (monologue)
- two people, one thinking aloud, one talking (then reverse roles)
- four people to play two characters, two people speaking as their doubles think aloud

Improvise a scene to accompany a picture cut from a magazine - first as interior monologue, spoken aloud, then as dialogue.

Use Moffett "Interaction" cards for additional suggestions:

MTV Monologue Along
AV Dramatic Monologue
MTU Sports Stories
MTU Just Suppose
MTU Make It Come To Life
AO Soliloquy

Have students write a script for a scene with a partner

Incorporate props and stage directions
Test script by sharing with another group
Revise script, edit, rewrite
Present scene to class, dramatized or on tape
Hand in finished product to teacher

EVALUATION

Students, in groups or individually, may

Write an interior monologue to accompany a character's actions in a story or novel being read.

Write a script to supplement or replace a portion of a narrative read.

Write an essay-type answer discussion of a character motivation in a specific episode of a story or novel.

Identify the degree of selectivity in a monologue (prose or poetry) and make a judgment of the reliability of the speaker.

MATERIALS

Film: "The Critic" (3 minutes, County-owned)
Additional films or slides or pictures for writing activities
A Student-Centered Language Arts Curriculum, K-12, Moffett, Houghton Miflin.
Activity cards from Interaction series, Moffett, Houghton Miflin.
Poetry: "Patterns," Lowell; "The Lovesong of J. Alfred Prufrock," Eliot; "My Last Duchess" and "Soliloquy in a Spanish Cloister," Browning and short stories "The Waltz" and "The One On My Right," Parker; "This Is My Living Room," Points of View.

GEM: ORGANIZING A SURVIVAL HANDBOOK

Time Required

Length of one unit or full year

Grade Level

7 - 8

OBJECTIVES

The student will:

- Classify and categorize and focus material gathered from prerecording of ideas, impressions and experiences
- Collect ideas and impressions from a wide range of information
- Value the writing that represents best efforts and share writing with others

DIAGNOSTIC PROCEDURES/MOTIVATIONAL ACTIVITIES

Hold a discussion concerning the skills the students feel they need.

Give an informal exercise on skills suggested and have students record results on checklists.

Invite a speaker from the community (personnel director, businessman, librarian) to describe skills of utility companies.

A SURVIVAL HANDBOOK IS:

- a folder
- kept by the student
- filled with representative work
  - -- objectives (self, class)
  - -- skill activities
  - -- skill information
  - -- polished writings
  - -- thematic information
  - -- book lists
  - -- places to go to find information

- a reference for survival in school and community

Keep a continuing list of skill objectives.

Help students plan activities to practice skills needed to survive in school and community.

Check with business community, civic association and library for skills and information the community feels the students need.

ACTIVITIES

Students keep best efforts of each skill experienced in a folder.

Students establish learning stations in which those demonstrating a grasp of a skill or process will serve as a resource to help others experiencing difficulty.

Students choose the skills they need to improve or acquire. A catch-up day is set aside periodically for this purpose.

Students research in the school or public library or community for information on the theme to be included in the folder/handbook.

Class composes a rationale for the handbook to be used as a foreword.

Students include the objectives for the course and how they were achieved.

Students include a course evaluation and a self evaluation.

Students organize the material in their folders, cross-referencing and tabbing.

Students make a table of contents for folders. Near the end of the unit, a list of minimum contents for each folder can be posted.

Students add a glossary of skill and thematic terms.

Students use materials from the community such as a Drivers' Manual.

EVALUATION

In addition to periodic checks, at the end of the unit, the student and teacher have a conference to inspect and review the contents of the handbook. This may be an informal conversation or questions which disclose the amount of retention of the skills, processes and concepts offered in the unit.

All information in the handbook is checked and revised. All items have been reviewed, revised, and checked or graded prior to inclusion in the handbook.

MATERIALS

Teacher:

English, A Comprehensive Course, Levine, Harold, AMSCO School Publishing, Inc., New York, 1970 (The parts of a book, reference works, library.)

Comprehensive English in Review, Crgel, Joseph R., Oxford Book Company, New York, 1966 (Library, parts of a book, reference tools.)

Yellow Pages of Learning, Ed. Wurman, Richard, M.I.T. Press, Cambridge, Mass., 1972

Drivers' Manual, Division of Motor Vehicles (Table of contents. Information in chapters is in sentence outline.) Colorful charts, graphs, diagrams and drawings aid visual literacy. (See GEM: Visual Literacy)

Civil Service Examination study guides, (preface is devoted to "How to take a test." There is a wide variety in types of questions, analogies, vocabulary choice,order of importance, comprehension of content of a paragraph.)

Forms - job application, work permits, social security, library card. (Vocabulary, following directions, questions and answers.)

Letters for all Occasions - (Ordering merchandise, complaining, friendly correspondence, thank you notes and invitations - form and word choice.)

Readers' Guide to Periodical Literature - Telephone directory - spelling, variations, alphabetizing, abbreviation, classifying and categorizing.)

How To Study and Why, McCullan, Bernice; tape kit, National School Public Relations Associations

Study and Succeed, Tressing, Lyle

How to Study Better and Get Higher Marks, Ehrlich, Eugene

GEM: PICTURE/SCRIPT PLAN FOR A FILM

Time Required

Depending on the number of activities used, 1-3 weeks

Grade Levels

9-12

OBJECTIVES

The student will:

- Recall accumulated experiences in relation to media
- Experiment with and/or observe the use of media techniques
- Recognize techniques by which media communicates
- Recognize ways to "read" media messages
- Plan, refine, and present effectively a media communication individually or in a group
- Analyze the impact of media messages and the media form on self and others
- Accept and appreciate own capacities to send and receive media communication
- Transfer media competencies and knowledge to different situations or settings

DEFINITION OF PICTURE/SCRIPT PLAN

It's a 3-5 minute picture/script that a student writes as a plan for a film.

It's like a story board in that it has picture representation of the scenes. Pictures can be drawn, cut from magazines and newspapers, photographs, or various combinations of these.

It's like a photo essay in that the pictures are arranged in an order that is important to the desired total effect of the film.

It's like a TV or film script in that it includes a written

Sound track - dialogue, sound effects, background music
Camera instructions - angles, movement
Timing of scenes and sequences

THREE REASSURANCES

The picture/script plan might eventually be produced on film, but its creation does not depend on available equipment, wealth, weather, or mechanical ability.

The picture/script plan is an activity appropriate to any thematic unit. It is not limited to "film study" units or for teachers who are "into media."

The picture/script plan is an appropriate learning activity for students whether or not they like writing. They end up writing in spite of themselves.

DIAGNOSTIC PROCEDURES/MOTIVATIONAL ACTIVITIES

Review writing folders for evidence of the need for practice in organizing, choosing, and developing main ideas, and producing a unified work.

Show a short film such as "The Critic," "The Adventures of An," or "Peace and Voices in the Wilderness."

Compare a story and a screen play.

Organize class into small groups to see how many facets of a film's creation they recognize and can define. Each small group reports back to the large group on its findings.

Give small groups the task of drawing up a set of criteria by which a picture/script should be judged.

ACTIVITIES

Have available a large number of pictures. Small groups and/or individuals put them together (temporarily) as collages to achieve different effects. Discuss what effects can be obtained by putting certain pictures beside each other.

Give each student two small slips of paper on which are written two objects (no concepts or feelings - objects like spoon or sidewalk). After being given some "creativity" time, each student tells the rest of the class what possible relationships there might be between the two objects given. What do they have in common? This exercise, if done in conjunction with the practice collage, will give students the beginnings of the process of creating using both words and pictures.

Improvise. Small groups of students plan and improvise a three-minute movie or a commercial using a narrator/director who explains camera directions such as closeups or panning. Bodies can be used as props, of course. This exercise helps students become aware of timing and pace.

Examine some comic books, noting the relationships between comic artists' techniques and those of the film maker. This activity helps students learn the effect of various camera angles.

Provide time for browsing through magazines and looking for pictures and ideas for picture/script. Some students will have an idea and look for the pictures. Others will find an idea in pictures they come upon.

Stress the total effect of the film, not the quality of the pictures. They may find some pictures they want and then need to sketch in others.

Offer a list of film ideas including sports, commercials, educational films, films based on a poem or song, etc. This is a last resort warm-up technique. It is much better to encourage students to create their own ideas.

USE FREE WRITING: Each student

Writes a paragraph scenario for his proposed picture/script.

Rereads free writing and tries, in one sentence, to write down the theme, mood, or idea of his film.

Shares idea with the other students in the group and asks for suggestions and comments. Two or more students may wish to work together on their film and produce a picture/script that is twice as long. The problem in this organization is that it sometimes results in a division of labor (as is, of course, true in actual film making!) which may mean that not all students would be involved in the script writing.

Students put together their picture/scripts

SAMPLE ASSIGNMENT SHEET

Make a picture/script of a 3-5 minute movie you would like to make if you had plenty of money, equipment, know-how, and movie stars at your beck and call.

Use pictures arranged in scenes and sequences as you wish them to appear in your film.

Write a script including:

Sound track, with dialogue, music, and any other sound effects you need

Camera instructions, with the angles you want used, close-ups, and any special camera effects you want used in your film

Timing, with the length of each shot in seconds

Absolutely perfect spelling, punctuation, and capitalization

Exchange ideas with other students

EVALUATION

Each student sees all the other scripts and fills out a critique sheet on each one. The procedure resembles a "sneak preview" where the audience fills out reaction questionnaires.

SAMPLE PICTURE/SCRIPT CRITIQUE

Rate the picture/script on a scale from 1-5, 5 being the highest and 1 the lowest.

Camera Use: Does the script suggest appropriate camera angles?
Does the script indicate camera use of space and distance?
Does the script indicate use of framing techniques?

Movement: Does the script indicate camera movement? (Ex. close-up)
Does the movie itself move? (Ex. "She slaps him" or "He catches the ball.")

Pictures: (DO NOT judge artistic quality of pictures themselves.)
Are the pictures chosen appropriate to the ideas?
Is there imaginative use of visual images?

Sound: Does the script indicate sound?
Does the sound add to the film rather than repeat the visual images?
Does the dialogue and/or narration help to express the ideas of the film?

Timing: Does the script indicate timing of shots and scenes?
Does the movie make good use of transitions from one scene to another?

Idea: Is the movie a unified whole, successfully combining different elements of film language?
Does it develop from one shot to the next in a way that helps to express the central idea of the film?
Does the movie achieve its purpose?

Hold class meeting at the end of the activity to evaluate it as a learning experience.

Divide into small groups, each of which is to produce, by improvising, one of the scripts. The author of the script is not in the group producing his script.

Discuss the nature of the art of film making, its many contributors, the problem of artistic control, and, in reference to the scripts, how well students communicated the ideas they meant to communicate.

MATERIALS

Exploring the Film - Kuhns and Staley
Improvisation for the Theatre - Viola Spolin, Evanston: Northwestern University Press, 1963
Grafilm, an approach to a new medium - Daniel J. Byrne
Three Plus Three by Henry Gregor Felson (Three stories plus three scripts) Atlanta: Scott, Foresman, 1970

GEM: POINT OF VIEW

Time Required

A minimum of four class periods; if students decide to share most of material produced, more time will be needed

Grade Level

Most activities could be used 7-12; sophisticated analysis of forms, however, should be reserved for 11-12 level

OBJECTIVES:

The student will:

- Read, view and hear a variety of materials, using previously acquired skills, knowledge and experience
- Observe that the content of written communication can be real, vicarious, or imaginative experiences and abstract ideas
- Observe that writing has form and that experience and ideas may be expressed in a variety of forms
- Observe the impact in writing of word order, word choice, sentence structure, and such rhetorical devices as balance and imbalance, tone, point of view, and proportion
- Identify and explain how effective word choice, word order, varied sentence structure, and such rhetorical devices as balance and imbalance, tone, point of view, and proportion make writing more effective, powerful and persuasive
- Enrich writing with effective word choice, word order, sentence structure, or other rhetorical techniques

DIAGNOSTIC PROCEDURE/MOTIVATIONAL ACTIVITIES

Do students understand concept of "point of view?"

Are students aware of factors that shape point of view?

The WRITING PROCESS (see Writing Process GEM) should be carefully followed in initiating this exercise. It is important that in the <u>experiencing</u> stage, students become aware of the power of point of view as an effective

organizing force in written communication and as a catalyst for releasing self into writing. In the responding stage, students should perceive methods of transferring point of view in written language and should record freely their ideas and impressions from various points of view. They will then be ready to construct an organized point of view series to share with others.

ACTIVITIES

Discuss situations in which variations in point of view can result in conflict; for instance, such events as Watergate, student elections, a personal incident.

Define some of the varying points of view causing conflicts in the above situations; avoid oversimplification.

Discuss general factors controlling point of view such as age, experience, education, position, philosophy, mindset, time of day, condition of health, amount of emotional involvement.

Discuss how these factors are transferred to the listener, viewer or reader; for instance, many of the above factors shape the level of language used, the details selected, the information left out, the tone used, the cadence and rhythm of the delivery, and any non-verbal language.

View and discuss the film "Eye of the Beholder," giving attention to factors that shape each character's point of view, the language and non-verbal behavior patterns that reflect each point of view.

Define one of the points of view or compare two different points of view.

Assign readings* that are structured by or get their thrust from point of view. For instance: Member of the Wedding, Cullers
"Two Soldiers," Faulkner
"Munro," Phieffer
"Strangers in Town," Jackson
"A and P," Updike

For older students: Faulkner selections such as Intruder in the Dust or Sound and Fury

Discuss how each author has developed point of view. For instance, if working with Faulkner, teacher should call attention to Faulkner's use of time and idiom in developing point of view, e.g., in The Sound and Fury, Benjy's idiom: simple references, lack of shading in emotions, fierce loyalty to those whom he loves.

*Reading assignment should be carefully geared to grade and achievement level.

Have students divide into groups of 4 or 5 to develop point of view series and select discussion leader and recorder.

Select an incident such as date, the buying of a new car, a bank robbery, a lost job.

Brainstorm roles to explore in developing an oral point of view series around the incident.

Assign roles to each other; construct the roles orally. For instance, the incident may be an accident. Students decide that one will describe the accident from the point of view of the driver; another, the mother of the victim; and others, the father of the victim, the minister who performed the funeral rites, and the florist who delivered the flowers.

Check each oral presentation to determine if selection of language, details, frame of reference are appropriate to role and are consistently sustained.

Hold critique of both form and theme of each presentation: Does theme of role add tension to series? Is development of role expanded or underexpanded? What could be improved to give series more tension, balance?

Write out roles, following suggestions for improvement.

Share manuscripts with teacher and/or class.

Have students in groups select a second topic for point of view series; this one should be an abstraction (love, hate, time, justice, etc.)

Brainstorm roles to be explored in developing a written point of view series around the abstraction (various ages, such as an old man, a young girl; or various occupations such as a judge, a bricklayer, etc.)

Assign roles to each other, then construct roles in written form. Define the abstraction from such positions as an old man, a young person, a judge, and a criminal.

Share written samples within small groups; members of group check samples to determine if selection of language, details, and frame of reference are appropriate to role and are consistently sustained.

Redevelop presentations, incorporating suggestions for improvement.

Discuss how theme and form of each sample implement the series. Is there too much repetition of one type of point of view? Are any of the roles overdeveloped or underdeveloped? Is there variation in rhythm tone?

Redevelop to achieve more tension and balance in the series.

Share manuscripts with teacher and/or class.

EVALUATION

Much of the evaluation of manuscripts should be self-evaluation or peer evaluation done in small groups.

Several questions should be asked by students in evaluating:

- Is language appropriate to the point of view being developed?
- Are events and attitudes selected valid for the age, occupation, etc., of the person being defined in the point of view?
- Do subjective qualities of the language seem appropriate for transferring the posture of emotional reaction of the individual as he relates to the situation?
- Is there believability in the construction of the role?
- Does each selection in the series contribute a unique dimension of observation to the total series?

Teachers, in judging student performance, should give attention to questions asked in diagnostic procedures.

Evaluation by both teachers and students should mainly take the form of positive comment with specific diagnosis of how the sample can be improved along the lines mentioned above. Each student should enjoy success in this project.

MATERIALS

Books

The Great Gatsby, Fitzgerald
Pastoral Symphony, Gide
Absalom, Absalom, Faulkner
Light in August, Faulkner
As I Lay Dying, Faulkner
Lie Down in Darkness, Styron

Short Stories

"Spotted Horses," Faulkner
"Araby," Joyce
"After You, Alphonse," Jackson
"Charles," Jackson
"I'm a Fool," Anderson
"Stranger in Town," Jackson
Short Stories in Point of View, Moffett and K. McElheny

Drama

The Caine Mutiny, Wouk
Andersonville, Kantor
The Stranger, Strindberg
The Crucible, Miller

Reference

Improvisation for the Theater, Spolin
Point of View, Moffett and K. McElheny
Understanding Fiction, Brooks and Warner
Creative Dramatics in the Classroom, McCaslin
Role Playing for Social Values, Schaftel and Schaftel
Point of View in Writing, Jenkinson and Seybold

GEM: PROPAGANDA IN ADVERTISING

Time Required

Varied

Grade Levels

7 - 12

OBJECTIVES

The student will:

- recall previous experiences with audio, visual, and persuasion techniques
- read advertisements
- view and listen to advertisements
- recognize audio, visual, and word choice techniques used to persuade
- analyze techniques of persuasion communication
- analyze the impact of opinion-shaping messages in media such as editorials, consumer information, debates and advertisements
- differentiate among fact, fiction and opinion
- develop evaluative criteria based on analysis of media techniques

DIAGNOSTIC PROCEDURES/MOTIVATIONAL ACTIVITIES

Have students briefly state their understanding of advertising, and elicit some advertising jingles or slogans.

Show several ads from magazines and have students discuss why they capture attention.

List the information and group responses.

ACTIVITIES

Have the students bring in magazines with many advertisements. Divide into groups and have students find various types of propaganda in ads. Elicit from students and list on board the major types of propaganda techniques used in these ads. Have good examples of each of the following:

Namecalling - putting down the other product in comparisons

Cardstacking - listing all the good features of the product

Testimonial - endorsement by famous person or man-in-the-street

Glittering generality - making general or vague statements which cannot be supported or proven

Just plain folks - down home people use it (old fashioned)

Snob appeal - rich or well-bred people use product

Sex appeal - you will be more attrative (or use of attrative model)

Band wagon - everybody's buying one

Slogan - song, phrase, or jingle associated with product

Others - vary with year. This year back-to-nature ads

Have students discuss and list the factors advertisers have to take into consideration when planning an ad campaign (consumer market, competition, current trends, etc.). Assign groups a particular consumer audience--teenagers, retired people, businessmen, housewives--and have them gear a similar ad to their audience.

Show a series of ads and have the students select the words used in the ad that emphasize the qualities of the product. Advertisers use particular words to emphasize certain qualities of their product. Divide the words according to sensuous appeal. Ask, "What are the senses? Which senses can you appeal to directly to an ad?"

Show an ad directed to sensuous appeal and have the students point out which senses they are designed to appeal to. Brainstorm and list vocabulary words that are sensuous (soft, luscious, creamy, brittle, quiet). Have the students advertise a soft drink using sensuous words.

Have students play advertisement game for small group competition. (See teacher resource materials)

Ask students to choose one of the following imaginary products or make up a product; later attempt to convince a consumer that he or she cannot be without the product.

nuclear fly spray
sugary soda
your own product _____

soybean meat substitute
deodorized socks

Ask students to check the "consumer needs" they can appeal to in an ad for their product:

satisfy hunger or thirst
comfortable surroundings
escape from pain or danger
companionship
welfare of loved one

social approval
superiority over others
mastery over obstacles
leisure time fun or play

Choose a single need to emphasize in their ad _____
What pictures could carry this message across?

Underline the sense they are going to appeal to (sight, sound, taste, touch, smell).

List some words which will appeal to the sense they have chosen _____, _____, _____

Make up a list of other words which describe their product.

Make up a slogan or jingle to go with their product.

Choose the propaganda techniques they will use to sell their product:

Namecalling
Cardstacking
Testimonial
Generalization

Snob Appeal
Just Plain Folks
Sex Appeal

Bandwagon
Slogan
Other

Begin to write their advertisement. They will present it to the class in some form (written, drawing, oral, tape, film, radio, TV).

EVALUATION

Evaluate by having students critique ads according to persuasiveness, appropriateness of technique, use of sensuous words, and incorporation of creative ideas.

TEACHER RESOURCE MATERIALS

Advertisement game
PIE Catalog - No. 3, Spring 1973
The School District of Philadelphia
Stevens School, Room 302
District 3
13th and Spring Garden Streets
Philadelphia, PA 19123

Propaganda, Polls and Public Opinion, Malcolm G. Mitchell, Prentice-Hall Inc., 1970.

GEM: QUESTIONS AND ANSWERS

Time Required

Approximately 9 days, at intervals throughout the unit

Grade Levels

7-12

This GEM is really five GEMS in one:

1. Diagnostic Procedures
2. Reading and Analyzing the Question
3. Asking the Right Questions (Writing the Question)
4. Writing the Single-Sentence Answer
5. Writing the Paragraph Answer

The total GEM contains the following sample materials:

1. Diagnostic Test
2. Student Check List for Reading the Question
3. List of Criteria for a Good Question
4. Model lesson for writing the single-sentence answer
5. Model lesson for organizing and writing the paragraph answer

See Also: GEMS on Small-Group Discussion, Following Directions, The Class Survey, Skill Objectives in Student Hands

OBJECTIVES

The student will:

- select details that establish presence of a major theme or idea
- develop and apply subjective and objective standards
- recognize logical structuring processes
- focus on main idea or impression
- enrich writing with effective word choice, word order, sentence structure, or other rhetorical techniques
- recognize the syntactical relationships of coordination and subordination within a sentence

I. DIAGNOSTIC PROCEDURES

Problem: Student "failure" on a test may result from failure in handling the format of the test rather than failure in comprehending the materials of the unit.

Using the following format, the teacher, or teacher and student, may determine student problems in:

a. reading the original material
b. reading the test questions
c. organizing and writing the answer

Prepare and administer a comprehension test on material selected from class reading (See test format in GEM,"Reading Skills in Every Thematic Unit")or use the sample test in this GEM.

Examine the students' answers for the following problems (teacher and individual student can work together):

1. Information in the answer does not come from the material read.
2. Student has drawn incorrect interpretations and inferences from the information in the material. (Students with these problems need work on the comprehension skills in the reading program. Probably they should be assigned more suitable material within the unit.)
3. Information in the answer does not relate to the main idea of the question, although it does come from the material read.
4. Answer demonstrates failure to understand the vocabulary in the question (e.g., difference between how, why, and what).
5. The answer does not follow the organizational pattern required by the question (cause and effect, time order, compare and contrast, etc.).
6. The answer is "correct" but poorly stated (not a complete sentence, relationship between ideas not clearly stated, etc.).

The remaining lessons in this GEM provide techniques, activities, and materials for attacking specific student problems with Questions and Answers.

SAMPLE DIAGNOSTIC TEST

This test is based on the sample reading comprehension test in the GEM "Reading Skills in Every Thematic Unit."

Story: "Clothes Make the Man," Henri Duvernois (Insights into Literature, McGraw-Hill) (Adventures in Literature, Harcourt, Brace)

Readability level: grade 9

Approx. number of words: 2,000

If desired, this story can be used to estimate the student's reading rate as well as comprehension. See the GEM for directions.

After students have finished reading the story, distribute copies of the following comprehension quiz. Give no other directions than those on the test.

Answer the following questions without looking at the book.
Answer on your own paper.

1. What are Mireault and the Eel planning?
2. In what city does the story take place?
3. What disguise does Tango wear?
4. Why is Tango given the job of "look-out"?
5. Why does Tango become angry with the drunk?
6. Why doesn't Tango notice the old woman's plump purse?
7. Why does Tango blow the whistle at the end of the story?
8. In the phrase "disheveled figure," what does disheveled mean?
9. In this story, what does cased mean?
10. How does skimming a wall differ from jumping a wall?

Comprehension scores on test:

90-100% Student can read independently at this level

70-80% instructional level - Student will need help. Examine questions missed.

below 70% - frustration level

II. READING THE QUESTION

Time: Portion of one class day Grouping: Entire class

Materials: Put questions from comprehension test on transparency. Use overhead projector. Return student answers to test questions. Distribute copies of "Student Check-list for Reading the Questions"* (List may be distributed at either beginning or end of lesson.)

*Located on next page.

Activity: Use the comprehension test questions to illustrate the processes involved in reading a question. Cover through class discussion any points on the check list which do not relate to questions on the comprehension test.

Other Activities (full class or small groups):

1. Use study questions for materials in the unit. Analyze the questions according to the student check list.

2. Obtain sample study questions or test questions from teachers of other subjects. Analyze according to the check list.

3. Duplicate sample tests appropriate to student needs (driver's license, College Boards, Civil Service standardized ability and achievement tests, I.Q. tests, Advanced Placement tests, etc.). Analyze questions according to the check list.

EVALUATION

Ask students to review check-list carefully before taking a test in another subject.

Have students evaluate their own improvement in reading the question.

Revise check-list to correct omissions or lack of clarity.

SAMPLE STUDENT CHECK LIST: READING THE QUESTION

1. Read through the entire test or study sheet to get the "big picture": the kinds of questions which are included and the type of information which is requested.

2. Look for key words: who, what, when, where, why, how. Circle them.

3. Recognize terminology used in writing and talking about the subject. (Sample literature terminology: plot, structure, character, qualities, style, complication, setting, flashback, foreshadowing, etc.)

4. What behavior does the question require: list, compare, contrast, evaluate, show, describe, define, identify, be specific, give examples, underline, circle, fill in blank, comment on, cite, prove, discuss, etc.

5. Select the main idea in the question. Underline the words which state the main idea. Rephrase the main idea as a statement.

6. Is there a question hidden within the question, "Must I answer both questions in order to answer completely?" (Example: Why

are Miss Havisham's clocks stopped at twenty minutes to nine? Hidden question: What happened at twenty minutes to nine? Complete question: What is Miss Havisham trying to do by stopping her clocks at twenty minutes to nine?)

7. What facts does the answer require?

8. What relationships between facts must I explain? (Cause and effect, similarities, differences)

9. What organizational pattern must I follow in my answer? (list, summarize, cause and effect, etc.)

10. Do the questions contain emotionally loaded or biased words?

11. Does the question ask for my own conclusions or judgments?

12. How many ways could this question be interpreted? If I can't ask the teacher for clarification, have I chosen the most logical interpretation?

13. Are there words in the question which I don't understand? If I can't ask the teacher, can I guess the meaning from the context?

Final Reading Check: Does my answer follow the test directions? Does my answer fulfill all requirements of the question? Have I included all necessary information?

III. ASKING THE RIGHT QUESTION

Motivation Procedures

Play: "20 Questions," with students phrasing the questions so that with each inquiry they limit the range of possibilities.

Play Jeopardy, Hollywood Squares, The Dating Game in small groups. After each game, analyze the questions according to the reading check list.

Watch some T.V. game shows, taping the questions. Analyze the questions according to the reading check list.

Watch a T.V. interview show, taping the questions. Analyze the questions according to the reading check list.

Analyze the questions on sample tests (see previous GEM).

Play "Please Question My Answer." Working in small groups, think up questions to the answer supplied by the other side.

Activity: Students work in small groups to prepare study questions, discussion questions or test questions for material studied in unit. When questions are complete, check against the sample list of Criteria for a Good Question. Revise as necessary.

EVALUATION

Questions should be evaluated through use. Work with students on any difficulties they have with the questions. Clarify criteria list as necessary.

SPECIFIC ACTIVITIES

Brainstorm in small groups on the theme of the unit. Students should write down as many questions as possible relating to the theme. Revise for use as discussion questions in the unit.

Give students a quotation relating to the unit. Have them ask as many questions as possible about it.

Students work in small groups to prepare questions on material studied in unit. Questions are exchanged to be answered by another group, and questions are critiqued according to the list of criteria.

Give a test on the unit which requires students to provide the questions rather than the answers.

Students prepare a list of questions to ask a guest speaker. The teacher should check the questions before use.

Students prepare a list of questions for a video-taped interview, or an interview which will be written as a news article.

Students create a bulletin board, posting answers one day and the questions the next. Leave a space for other students to write in guesses (Moffett, Interaction,"Games").

Working in small groups or individually, write poems that consist of lines of questions. Write dialogue poems that consist of questions and answers.

MATERIALS

Teaching As A Subversive Activity, Postman and Weingartner (Chapter Four)
Classroom Questions, Norris M. Sanders, Media and Methods, March 1972
Moffett's Interaction activity cards, "Please Question My Answer," and "Twenty Questions"
Glasser's Identify Society, section on four types of questions

SAMPLE CHECK LIST: CRITERIA FOR GOOD QUESTIONS
(See Also: Reading the Question Check List)

A Good Question

Requires the recall, integration, and communication of facts and ideas.

Tests understanding of concepts, not just memory of previous discussions.

Indicates an approximate time limit for completing the answer.

Phrases each question so that the task is clearly indicated.

Uses specific behavior words rather than general ones (See Reading Check list for sample behavior words).

Limits the answer ("Answer in a brief paragraph." "Do not use examples which have been discussed in class." "Give three reasons.").

Avoids use of negative words ("Why did. . ." rather than "Why didn't. . .").

Controls use of emotionally loaded or biased words or phrasing.

Avoids long, complex sentences within the question.

Avoids all unnecessary words. Substitutes short words for long words wherever possible. Uses familiar words.

Requires the use of originality and imagination in responding to the question.

Requires the application of previously learned facts and ideas to new situations and problems.

Avoids ambiguity, vague wording, and hidden questions. (Consider several possible answers to the question you are writing. Each person reading the question should respond the same way. If possible, pretest the question in a small group before final use.)

EVALUATING A TOTAL TEST

1. Are the type and number of questions appropriate to the test? (A number of questions, each demanding a brief answer, is often preferable to a few questions calling for long answers.)

2. Are the questions answered, or partially answered, in other questions on the test?

3. Are the questions too general?

4. Are the questions too trivial, testing unimportant items?

5. Are the questions too easy? too difficult?

6. Do the questions contain the expected answer? Do they contain hints or clues leading to the expected answer?

7. Does the test cover all the important content of the unit?

8. Does the student have to know "what the teacher wants" in order to answer the question?

9. Does the test allow for freedom of thought and originality of expression?

10. Is the test a fair indication of the student's mastery of the material in the unit?

MATERIALS

The following textbooks on Measurement contain lists giving types of thought questions, with examples of each type of question: Measuring Educational Achievement, Robert L. Ebel, Prentice Hall and Measurement in Today's Schools, 3rd edition, Ross and Stanley, Prentice Hall.

IV. WRITING THE SINGLE-SENTENCE ANSWER

Use the comprehension test (diagnostic) given earlier, preferably on transparency for overhead projector.

Take the students through steps 1, 2, and 5 in the process of reading the test, giving students sufficient experience in rephrasing the main idea as a statement, writing several versions on another transparency.

Stress the idea that a good answer uses key words and phrases of the question but does not "lean on" the question--that the answer must be understandable by itself.

Answers - using model test:

1. Mireault and Eel are planning a burglary.
6. Tango does not notice the old woman's plump purse because he is totally involved in playing the protective role of policeman.
7. In this story the word "cased" means looked over, or surveyed, ahead of time.

Ask students to underline the words in their answer which have been taken from the question. Note that in some answers these words will make up the main clause of the answer sentence.

Note: Review "main clause" concept as necessary. Point out subordinate connectives as necessary.

Call students' attention to the fact that some questions contain "hidden"* questions; for example:

4. Why is Tango given the job as "look-out"?
(Answer): Tango is given the job as look-out because his companions believe he is too stupid to be trusted with a more important job.

or: Tango is given the job of "look-out" because his companions believe he is stupid and therefore give him the easiest job.

*Note: the "hidden" refers to an element that must be accounted for in the answer.

Have students go over their own test answers and rewrite any answers that lean on the question too heavily or fail to deal with all necessary answer elements. (This can be done in pairs or small groups.)

Note: Materials helpful to teacher include:
Building Better Paragraphs, Ostrom
Sequential Steps to Effective Writing, Obenchain
Warriner's English Grammar and Composition

V. WRITING THE PARAGRAPH ANSWER

Prepare for writing the paragraph answer by:

Discussing ideas appropriate for paragraph development-ideas which students feel can be supported with depth of detail in the story.

Asking students to write on board sentences suitable for the topic sentence of the paragraph they are to write, and list the details they will use for support.

Having students write their paragraphs after they have agreed on two or three good possibilities--weighing relative merits and reaching consensus on elements necessary for this sentence.

After students have written their paragraphs, they will be ready to work on an exercise in emphasis and subordination which will allow them to create a model paragraph against which they may compare and evaluate the paragraphs they have written. The teacher-prepared model below, and the directions that accompany it, illustrate the process of achieving effective emphasis and subordination within a paragraph.

1

MODEL

Question: By citing incidents from Duvernois' story "Clothes Make the Man," show that the reader has been prepared to accept Tango's final action, "blowing the whistle" on his friends.

Topic Sentence: In his story "Clothes Make the Man," Duvernois includes several incidents that prepare the reader to accept Tango's final action, "blowing the whistle" on his friends.

1. Tango's role in the burglary was "look-out."

2. Mireault and Eel made admiring comments on Tango's appearance in his disguise, a policeman's uniform.

3. Tango was delighted to see how handsome he looked in the policeman's uniform.

4. Tango practices saluting, policeman-fashion, while standing watch.

5. The arrival of a policeman worried him at first.

6. Almost instinctively, he saluted and was surprised to feel "a peculiar gratification at having his salute returned by the lieutenant."

7. Tango noticed an old woman afraid to cross the street.

8. With no hesitation, he guided her across.

9. Tango experienced pleasure in his role of protector, feeling important and useful in this role.

10. He didn't even notice that she had a "plump purse."

11. A drunk, believing Tango to be a real policeman, cursed him and spit on him.

12. Tango felt first "shock," then outrage and anger" at the insult to a policeman.

13. Tango grabbed the drunk and started to drag him off down the street.

14. His companions, arriving at just this moment, were angry to see Tango behaving like a real policeman.

15. Mireault called Tango a "blockhead" and struck him on the cheek.

I

Adapted from technique used by Anne Obenchain in Sequential Steps to Effective Writing

16. Memories of "the lieutenant answering his salute," "the old lady's look of gratitude, and admiration," and "the splendid figure of himself in the mirror," flashed through Tango's brain.

17. He blew his police whistle, shouting, "Crooks, robbers! I arrest you in the name of the law!"

Ask students to

1. Go through the seventeen sentences of the teacher-prepared model to select the sentences that directly support or prove the topic sentence. Write a P (for "proof") to the left of each sentence that directly supports the topic sentence. (This should be done by having students work in groups of about four students each.)

2. Share answers with the class; come to agreement on which sentences are to be labeled P. Labels have been indicated on model sample. (Students may feel that sentences #10 & #13 should be labeled P--and they may be if class wishes.)

   Note: Teacher checks to be sure that students have labeled as P sentences 3, 6, 9, (10), 12, (13) 16, and 17.

3. Read aloud, as a paragraph, only the sentences labeled P. It will be obvious that the remaining sentences in the model are needed for clarity and for strengthening the support. These, then, will be ideas that must be written as subordinate clauses. The P sentences must be main clauses.

4. Group together with the P sentence they support all clarifying or strengthening sentence ideas.

   Note: Groupings should be as follows: sentences 1-3, 4-6, 7-10, 11-13, 14-16, 17.

5. Write sentences combining the P and non-P ideas, making sure that all P sentences are in main clauses and that all others are in subordinated structures, as participle phrase, infinitive phrase, prepositional phrase.

   Note: Teacher should review as necessary subordinate clauses (including relative pronoun, or adjective clauses). A listing on the board of some of the common subordinate conjunctions will be helpful.

6. Add transitional words or phrases as needed.

7. Examine the completed paragraph (sentence groupings) for effectiveness.

   Are sentences properly grouped?
   Are all P ideas in main clauses? (Some may be coordinated.)
   What transitional words or phrases are needed to create smooth movement from sentence to sentence?
   Is there a variety of sentence patterns in the total paragraph that has been created?

   After students have completed the model paragraph, they are ready to evaluate the paragraphs they wrote themselves earlier.

Teacher may now

8. Return to students paragraphs originally written in answer to the questions.

9. Ask students in groups of three to go over paragraphs, checking for:

   Completeness of answer--has all necessary detail been included? No unnecessary detail included?

   Emphasis--are all direct supports in main clauses (have students underlined all main clauses in their paragraphs?) and all clarifying or strengthening detail in subordinate clauses?

   Coherency--are transitional words or devices used when needed?

   Effectiveness--is there sentence variety?

Let students choose a checklist to use in peer and self-evaluation.

MATERIALS

Sequential Steps to Effective Writing, Obenchain
English Grammar and Composition, Warriner
Writing With A Purpose, McCrimmon
Steps in Composition, Prentice-Hall
Building Effective Paragraphs, Ostrom

GEM: RATE AND FLEXIBILITY

Time Required

1 week to 4 weeks

Grade Level

7 - 12

OBJECTIVES

The student will:

- preview material to be read, viewed or heard
- recognize that reading approaches vary according to the purposes for reading and the nature of the material to be read
- adjust reading rate to purpose for reading

DIAGNOSTIC PROCEDURE

See "Assessment of Students and Materials" GEM in order to determine students' reading speed.

MOTIVATIONAL ACTIVITIES

Since most secondary students read at rates of 100 to 200 words per minute and tend to read every word or maintain the same reading speed for every kind of material, specific training for flexibility is needed and is usually offered in reading classes.

a. The best way to increase vocabulary, speed, and comprehension is to read great quantities of high-interest materials. The volume of reading is essential to any gain in speed.

b. The approach to the material to be read will vary according to the purposes, or reasons for reading. A very general approach that works for most narrative and expository writing follows:

Survey: Spend about five minutes examining the material. Read the cover, preface, facts about the author, and any organizational clues such as table of contents, index, chapter headings. Look at every page.

Speculate: On the basis of the survey, guess what the book is about. Answer general questions of who, what, where, how and why.

(Assign the book to be read with students keeping records on words per minute and answering the questions who, what, where, why, and how as they read. Stress flexibility.

c. The basic rates are skimming, scanning, study-type reading. The rates should vary if one is reading for pleasure, for discussion, for a test, or for an oral report.

Skimming is the fastest rate. It is used to locate such things as a date, name, place, or word on a printed page, and to preview material for a more careful reading. If can be used for answering the literal questions of who, what, when, and where.

Scanning is a rapid reading, slower than skimming. Reading at this rate, the student will be able to get most of the central ideas and some of the details. Students can use this rate to answer the general questions of how and why.

Study-type is the slowest rate. This rate is used when one needs complete understanding. It is used for any material that requires frequent thought and re-reading, and for appreciation of an author's style and choice of words as in poetry, description, or subtle humor. To insure memory of the reading, students should be encouraged to take notes as they read. Study-type reading can be used to answer the questions of how and why, writing the steps involved in the how, and the rationale used in the why.

Instruction in these rates and classroom practice in the materials of the thematic unit will help in the training of students in being flexible in their reading.

EVALUATION

Continuous evaluation will be needed and applied throughout the thematic unit. The original diagnostic tool can be revised for each material read.

MATERIALS

The following materials are suggested as resources for the teacher to use for: a format, question types, and exercise ideas. The teacher can then write similar exercises using the materials of the thematic unit.

Rapid Comprehension Through Effective Reading, Learn, Inc.
Developing Reading Versatility, Holt, Rinehart & Winston, Inc.
Be a Better Reader, Books I-IV, Prentice Hall.

GEM: SKILL OBJECTIVES IN STUDENT HANDS

Time Required

Adapt to length of unit and purpose for planning. If planning is for skill objectives only, time is required at the beginning, mid-point, and end of unit. If planning is for activities to achieve objectives, most of the time is at the beginning of the unit. If planning involves both objectives and ways to achieve them, the entire unit is a process of planning, doing, and evaluating.

Grade Levels

7-12

OBJECTIVES:

The objectives for students handling objectives, redundant though it may be, is the necessity for making students aware of and responsible for their own learning. Language Study Objectives have been chosen for this GEM because in the process of planning for their own language learning students become familiar with F.C.P.S. Language Arts Curriculum objectives and therefore with a carefully selected organization of language about language

The student will:

- become aware of the use of language
- see and hear various language patterns, including behavioral objectives
- recognize the effect of word choice

Analyzing and Structuring:

- choose appropriate words for effective communication
- adapt the F.C.P.S. Language Arts Program objectives to own needs

Valuing:

- develop personal standards for the use and acceptance of language
- improve skills in recognition, interpretation, and manipulation of words

DIAGNOSTIC PROCEDURE/MOTIVATIONAL ACTIVITIES

Give students a chart/outline of the Language Arts Objectives. These objectives are organized according to the processes and the categories of the Language Arts program. The objectives on their chart are from the objectives in this book. They are not exhaustive, but represent a careful selection that might be made by an English Department in a particular secondary school according to the plans and needs of the students in that particular school. The objectives may be grade leveled.

Students add objectives of their own in blank spaces provided by chart/outline. A student may wish to add objectives that are pre-requisite to those already on the chart, that elaborate those on the chart, or that proceed beyond the level of those listed on the chart.

If this is the first time your students have seen these objectives, you will need to discuss them. Define words and concepts on your chart. Discuss questions such as:

Why is it organized the way it is?
Why does it say "the student will?"
What are those blank spaces for?
Do I have to do the things I already know?

Invite a guest speaker, a curriculum specialist or a teacher who worked in the English Language Arts Workshop, to explain how the objectives came about and why they are set up the way they are.

Use cumulative writing folders, a new writing sample, a conversation with the student, a reading inventory, a self-graded language usage and mechanics test, or any other diagnostic procedure that will enable students to be more informed about the status of their own language learning. You may wish to make available copies of various test samples such as SAT's and the Civil Service Exam. The purpose of this diagnostic procedure must be clearly understood to be to inform, not to ridicule, discourage, praise, or blame the student. The use of past grades or test scores should be avoided.

Combining information from the diagnostic discoveries and the objectives the student:

1. marks objectives on the chart to work on. (The chart can stay in the student's writing folder for future reference.)

2. writes additional objectives on the chart which pertain to the student alone. Some students may want to mark particular objectives that they feel they need special work on, or in which they are particularly interested.

3. chooses units to study in the coming quarters and semesters. If the units have marked skill emphasis, the student might choose accordingly. If the units are individualized, the student may take a unit which appeals to the student's interests and arrange to work on the identified skills within the unit.

ACTIVITIES

During the opening days of the unit every student receives a communication from the teacher concerning plans and objectives related to the specific unit.

SAMPLE UNIT OBJECTIVES AND PLANS

NAME OF UNIT

IN THE BEGINNING:

Teacher plans for the unit including themes, activities, readings, discussion questions--words to arouse the students' interest.

TEACHER PLANNED OBJECTIVES:

List here the objectives that you have identified as being appropriate to the unit and which are achievable by a large number of students. These objectives would be general in nature, similar to the F.C.P.S. Program Objectives.

STUDENT OBJECTIVES AND PLANS:

The student responds in this space, adding objectives that apply only to the student. Students might also respond here to the activities planned, suggesting new ones and indicating which of those listed they are interested in.

TEACHER RESPONSE:

This space is for a short note from the teacher to the individual student in response to the Student Objectives and Plans.

HALF-WAY

STUDENT EVALUATION:

TEACHER EVALUATION:

NEAR THE END:

STUDENT EVALUATION:

TEACHER EVALUATION:

The teacher conducts diagnostic activities related to the objectives for the unit. They might include a questionnaire about the student's knowledge related to the subject matter and skills of the course, a writing sample on the same theme, or a brief pre-test concerning some of the objectives of the unit. The teacher may hold a class discussion on the material of the unit based partly on the answers to a questionnaire.

1. In a completely individualized unit, hold a student-teacher conference at which certain objectives are chosen for each student according to recognized needs of the student. A contract of work to be done can be written.

2. In a unit organized around stated skill objectives, all students will have some objectives in common, others will be individually stated and related to the individual papers, projects, and oral activities of the student.

3. In a thematic unit with no stated skill objectives, the teacher and class may wish to arrive at a list of objectives through discussions and consensus.

4. In any unit, the teacher may intend this procedure to result in grades as well as in the meeting of skill objectives. If so, the criteria for grading must be established at the beginning of the unit.

Halfway through the unit STOP and evaluate progress. Each student looks again at originally stated objectives and makes a written assessment of progress so far. The class activities are evaluated. Questions which might be discussed are:

Have the activities helped up to achieve our objectives?
Have we actually done the activities we said we were going to do?
Is it too late to change _____ to _____?
How can we best make use of the time remaining in this unit?
Which activities have helped us achieve our objectives?
Which have not?
How can our classroom organization be improved so that we can accomplish more?

Near the end of the unit STOP and evaluate progress. Students and teachers look at original objectives, half-way evaluation, and consider entire unit's work.

1. The teacher may want to evaluate the teaching of the class at this time. If a questionnaire form is used it can be compiled by a class committee and the results presented to the class for discussion. A classes' comments about a teacher's methods and about the content of the unit are a form of student-teacher planning in that they can be used the next time the unit is taught. They also provide a teacher with needed feedback.

2. Personal evaluations of each student should be kept private, and differences settled in student-teacher conferences. Students consider their individual progress in relation to their objectives and may make grade judgments at this time.

MATERIALS

Schools Without Failure Glasser.

Cross references in this book:

The 7/8 and 9/10 thematic units which are planned in detail in this book incorporate the student-teacher planning process into their planned activities. They offer examples of how the process might work in a thematic unit.

GEMS which utilize the student-teacher planning process are:

How to Assess Students and Materials for a Thematic Unit
Spoof Writing
Organizing a Survival Handbook
Group presentation of individual reading

Sample List of English Language Arts Objectives for a high school:

Note: Spaces under each listing are available for student's personalized program objectives.

LITERATURE

EXPERIENCING

RECALL PAST EXPERIENCES IN PREPARATION FOR READING, VIEWING, LISTENING
- participate in group discussion on ideas related to content to be read
- recall and discuss favorite books, films, TV programs

OBSERVE AND PARTICIPATE IN A VARIETY OF PREPARATION ACTIVITIES
- dramatize a situation, improvise a dialogue, participate in a pantomime
- discuss ideas, major themes, etc., in selections to be read

READ, VIEW, AND LISTEN TO LITERATURE USING PREVIOUSLY ACQUIRED KNOWLEDGE
- preview material to be read
- read for factual information using reference books
- read and discuss a variety of literary works in a variety of genres
- recall and discuss other writings of author to be read
- recall and discuss recurring literary motifs, themes

RESPONDING AND INTERPRETING

RECOGNIZE LITERARY GENRES; VARY READING APPROACHES
- identify a variety of genres; observe and discuss their differences
- adjust reading rate to purpose for reading and difficulty of material

RECOGNIZE LITERARY DEVICES AS THEY APPLY TO VARIOUS GENRES
- recognize sound effects, allusions
- identify point of view, tone, structure
- identify elements of style and rhetoric

REACT TO IDEAS PRESENTED IN LITERATURE
- relate what is read, viewed, and heard to personal experience
- recognize universal ideas in literature
- recognize an author's selective use of facts
- identify stated and unstated influences in literature

ANALYZING AND STRUCTURING

ANALYZE IDEAS, THEMES, SYMBOLS, AND MOTIFS; DETERMINE EFFECTS OF FORM ON CONTENT

- select details that establish major idea, theme, symbol, motif
- compare similar ideas, themes, symbols, and motifs in different works
- analyze the effect of form on content
- compare written to non-verbal art, different translations of same work

DEVELOP AND APPLY CRITICAL THINKING TO LITERARY ANALYSIS

- determine fallacies in reasoning and adequacy of material to support idea
- identify stated and unstated inferences; identify cause/effect relationships
- determine levels of meaning

ANALYZE RELATIONSHIPS AMONG VARIOUS LITERARY ELEMENTS

- compare and contrast common elements in several readings
- analyze several literary elements in one work for their effect on work

VALUING

INCREASE INTEREST, KNOWLEDGE, AND ENJOYMENT FROM LITERATURE

- select reading appropriate to purpose
- select books, films, TV programs to broaden interests and expand knowledge
- display habit of reading for enjoyment

DEVELOP AND APPLY SUBJECTIVE AND OBJECTIVE STANDARDS TO LITERATURE

- use insights from literature to make value judgments about own experience
- use evaluative criteria in selection of reading material
- apply critical standards to own viewing, reading, listening

DEVELOP INSIGHTS AND SENSITIVITY REGARDING FEELINGS AND ATTITUDES OF SELF AND OTHERS

- apply insights from literature to personal life
- distinguish literary judgments that reflect specific perspectives
- place present-day human experience in context of total recorded experience

LANGUAGE STUDY

EXPERIENCING

SAY, HEAR, AND READ VARIOUS WORD FORMS

PERCEIVE VARIOUS MEANINGS OF WORDS
- perceive regional variances in meanings of words

BECOME AWARE OF THE USE OF LANGUAGE
- become aware of how language patterns vary
- become aware of own sentence pattern use
- become aware of own intonation usage

READ AND HEAR VARIOUS LANGUAGE PATTERNS
- read and hear regional, social, and ethnic dialects
- read and hear different language levels: formal, informal

RESPONDING AND INTERPRETING

IDENTIFY SIMILARITIES AND DIFFERENCES IN WORD FORMS

RECOGNIZE CHANGES IN MEANINGS OF WORDS
- identify regional variances in meanings of words
- recognize on-going social changes in meanings of words
- recognize historical change in meanings of words

RECOGNIZE THE EFFECT OF WORD CHOICE
- recognize that words can be manipulated
- recognize euphemisms and their effect

IDENTIFY VARIOUS LANGUAGE PATTERNS
- recognize that meaning is controlled by position of words in sentence
- recognize coordination and subordination within a sentence
- discriminate among levels of language: formal, informal
- recognize regional, social, and ethnic dialects and standard English

ANALYZING AND STRUCTURING

CHOOSE APPROPRIATE WORDS FOR EFFECTIVE COMMUNICATION
- use figurative language; paraphrase
- apply knowledge of multiple meanings of words
- use language appropriate to audience and situation

DECODE, SYNTHESIZE, AND MANIPULATE WORD FORMS WITHIN THE READING PROCESS
- form words from derivations; analyze word analogies

COMBINE WORD STRUCTURE, SYNTAX, AND SEMANTICS TO UNDERSTAND UNFAMILIAR WORDS
- analyze changes in word meanings
- compare and contrast regional variations in word meanings
- analyze historical changes in word meanings

ANALYZE, SYNTHESIZE, AND MANIPULATE LANGUAGE PATTERNS
- use dictionaries
- manipulate language to create varied effects in writing and speaking
- analyze historical and social processes of dialect development

VALUING

IMPROVE SKILLS IN RECOGNITION, INTERPRETATION AND MANIPULATION OF WORDS
- appreciate the use of word analysis in vocabulary development
- expand vocabulary

DEVELOP PERSONAL STANDARDS FOR USE AND ACCEPTANCE OF LANGUAGE
- understand the value judgments attached to standard English
- appreciate regional, social, and ethnic language differences
- use knowledge of language usage to communicate effectively

APPRECIATE POTENTIAL OF LANGUAGE TO CONVEY IDEAS, CREATE MOOD, CHANGE MEANING
- appreciate limitations and flexibility of syntactical relationships
- appreciate language as the symbolic representation of ideas
- appreciate the origina and growth of the English language
- use knowledge of figurative language to increase effect of words

WRITTEN COMMUNICATION

EXPERIENCING

ENRICH AND ASSESS OWN EXPERIENCE IN PREPARATION FOR WRITING
- recall experiences; experience various stimuli to imagination
- explore a variety of written communications

OBSERVE EXPERIENCES AND IDEAS EXPRESSED IN A VARIETY OF WRITTEN FORMS
- observe structure of various genre and controlling idea statements
- examine logical relationships: cause/effect, chronological order
- observe writing conventions: punctuation, capitalization, spelling, usage

OBSERVE IMPACT OF WORD CHOICE, WORD ORDER, SENTENCE STRUCTURE, RHETORICAL DEVICES
- observe selectivity in word choice, sentence structure
- discuss situations from different points of view
- listen to tone conveyed by writing

RESPONDING AND INTERPRETING

FREELY EXPRESS IDEAS, FEELINGS, AND EXPERIENCES IN A VARIETY OF WAYS
- verbalize subjective and objective response to experience
- discuss observations, memories, fantasies, ideas
- record in free writing observations memories, fantasies, ideas

IDENTIFY CHARACTERISTICS OF FORM IN WRITTEN COMMUNICATION
- recognize organizational techniques, controlling ideas
- recognize logical structuring processes: cause/effect, chronological order
- recognize writing conventions: punctuation, capitalization, spelling, usage

IDENTIFY IMPACT OF WORD CHOICE, WORD ORDER, SENTENCE STRUCTURE, RHETORICAL DEVICES
- recognize effective word choice, sentence formation, sentence variety
- recognize techniques that project point of view
- recognize ways tone is conveyed in writing

ANALYZING AND STRUCTURING

CLASSIFY AND CATEGORIZE MATERIAL RECORDED IN FREE WRITING
- classify material according to a chosen pattern
- verify and amplify collected material
- use primary and secondary sources

ORGANIZE CLASSIFIED MATERIAL INTO PLAN FOR WRITING; DEVELOP MAIN IDEA
- construct generalizations from specifics
- amplify central idea with specifics
- select or construct appropriate form for writing; construct outline
- use appropriate writing conventions: punctuation, capitalization, spelling, usage

USE EFFECTIVE WORD CHOICE, WORD ORDER, SENTENCE STRUCTURE, RHETORICAL DEVICES
- write effective balanced sentences varying sentence patterns
- achieve tone control; use point of view effectively

VALUING

APPRECIATE THAT WRITING DRAWS FROM EXPERIENCE
- value own experiences as a resource for writing
- clarify own ideas, impressions, experiences by writing

APPRECIATE POWER OF DIFFERENT FORMS AND STRUCTURES IN WRITING
- value ability to manipulate language
- determine the potentials and limitations of various forms
- value the use of appropriate conventions in writing
- appreciate necessity for valid, well-related evidence to support ideas

VALUE WRITING THAT REPRESENTS BEST EFFORT; SHARE WRITING WITH OTHERS
- share writing with others to receive suggestions
- revise and edit to achieve clarity and effectiveness
- recognize own writing strengths, weaknesses; demonstrate pride in writing
- use writing process and skills in written work in all situations

MULTI-MEDIA COMMUNICATION

EXPERIENCING

RECALL ACCUMULATED EXPERIENCES IN RELATION TO MEDIA
- recall experiences of listening to, viewing, and reading media
- share non-media experiences which relate to a media communication

VIEW, READ, AND LISTEN TO A VARIETY OF MEDIA
- consider purposes for viewing, reading, and listening to media

PARTICIPATE EXTEMPORANEOUSLY IN MEDIA; EXPERIMENT WITH MEDIA EQUIPMENT
- experiment with combining several media to communicate an idea

EXPERIMENT WITH AND OBSERVE THE USE OF MEDIA TECHNIQUES
- experiment with and observe audio, visual, and word choice techniques
- experiment with and observe the blending of audio and visual techniques

RESPONDING AND INTERPRETING

DESCRIBE REACTIONS TO MEDIA
- describe orally, visually, or in writing own reactions to media
- describe acceptance or rejection of parts or whole of media communication
- describe impact of media on self and others

RECOGNIZE WAYS TO "READ" MEDIA MESSAGES
- recognize agreement or disagreement between audio and visual media messages
- recognize ways a sender's perspective and purpose affect messages sent

RECOGNIZE POTENTIAL OF MEDIA EQUIPMENT
- recognize variety of purposes for which equipment can be used
- recognize variety of ways in which equipment can be used to communicate

RECOGNIZE TECHNIQUES BY WHICH MEDIA COMMUNICATE
- recognize media vocabulary
- recognize audio, visual, and combined audio/visual techniques
- recognize the impact of media techniques

ANALYZING AND STRUCTURING

"READ" THE MESSAGE IN A MEDIA COMMUNICATION
- analyze elements in a communication: sender, receiver, medium, message
- analyze sender's perspective and purpose in relation to message

ANALYZE, COMPARE/CONTRAST MEDIA FORMS AND TECHNIQUES
- analyze ways a medium's techniques affect the message
- compare/contrast techniques used in a variety of media

PLAN, REFINE, AND PRESENT EFFECTIVELY A MEDIA COMMUNICATION
- select an appropriate medium or media, equipment, techniques
- add media terms to vocabulary

ANALYZE MEDIA COMMUNICATIONS USING BASIC LANGUAGE ARTS SKILLS
- use research skills to develop media communication
- use writing skills to plan, revise, and present media communication

VALUING

EVALUATE THE IMPACT OF MEDIA COMBINED WITH MESSAGE ON SELF AND OTHERS
- evaluate the impact of the message as compared to the medium
- make a conscious decision to accept or reject messages

ACCEPT AND APPRECIATE OWN CAPACITY TO SEND AND RECEIVE MEDIA COMMUNICATIONS
- adjust content and delivery according to clues from audience
- influence others through own media communication

DEVELOP AND APPLY OWN CRITERIA FOR EVALUATION OF MEDIA
- develop criteria based on familiarity with professional judgments of media
- develop criteria based on analysis of media techniques
- apply criteria to media communications of self, classmates, professionals

TRANSFER MEDIA COMPETENCIES AND KNOWLEDGE TO DIFFERENT SETTINGS AND SITUATIONS
- apply techniques of multi-media criticism to literary criticism
- apply techniques of multi-media communication to written communication
- volunteer to create a media product for school, home, community

GEM: SMALL-GROUP DISCUSSION SKILLS

Time Required

In isolation 2 weeks is recommended; however, continual focus throughout the year is important since it takes a great deal of time to develop the skills

OBJECTIVES

The student will:

- view and listen to formal and informal group discussions
- view and listen to debates, speeches, panel discussions, and small-group discussions
- analyze the impact of media messages and the media form on self and others
- evaluate which forms of sending messages express your meaning most clearly
- recognize agreements or disagreements between messages sent by audio or visual techniques
- apply personally developed evaluative criteria to media communication of classmates
- recognize techniques of group discussion
- participate in group discussion by taking turns in listening and talking on a particular topic
- keep to the main idea in an informal discussion
- appreciate value potential of media such as discussions

- take an active part in group discussion, consciously assuming various roles to support a group task

- demonstrate ability to facilitate a discussion

Note to the Teacher

Most students will need small group discussion skills in numerous life situations such as family, social, and work groups. Communication in small groups, however, is very complex and, therefore, requires frequent practice and evaluation before internalization takes place. Teacher patience and perseverance are highly desirable when attempting to teach group discussion skills. Using your own experiences to establish trust among teachers and students is essential before initiating many of the activities listed here. Common practices include having students learn each others' names, interview and introduce each other, discuss a current school assembly, and work together on a group project.

The activities included in this GEM focus on the actual skills used in a small group discussion. The focus here is not on group organization or problem solving techniques, although both are important. Another GEM might emphasize some of the following aspects: getting started, leadership, establishing a purpose, tasks, agenda, delegating, setting time limits, analyzing group's progress, consensus, polling, voting, force-field analysis.

DIAGNOSTIC PROCEDURES/MOTIVATIONAL ACTIVITIES

Place a stack of newspapers and one roll of masking tape in center of each small group. Then give the following directions to students:

- Create an original structure (not a simple stack), capable of supporting one group member. You must stop when time is called ten minutes from now.

Follow up with each group diagnosing where it is in its discussion ability. The teacher should not be involved in the initial discussion. Some of the following might be considered:

- Did we accomplish the task?
- How efficiently did the group operate?
- Was there a leader in the group? Was one needed?
- Did anyone subvert the group's work? What behaviors were helpful/hindering?
- What skills did the group use well in solving the problem?
- What slowed the group down?
- What were the problems involved in organizing the group?
- Did we notice and attend to feelings of group members?
- What responsibility did each group member have?
- Did we seek help from each other?
- How could the group solve the problem faster next time?

ACTIVITIES

Have students follow the rules of brainstorming in listing responses to a controversial statement, aiming for as many ideas as possible from as many group members as possible. For example, list expectations and desires for an English unit. List possible definitions or expectations of a given concept, such as friendship. Rules of brainstorming: (1) never criticize or discuss ideas, (2) encourage wild ideas, (3) quantity is more important than quality, (4) modify each others' ideas to create new ideas.

Help students identify multiple viewpoints by interrupting the group half way through a discussion of any controversial issue, and ask, "Can you identify viewpoints of all group members?" Instruct group members to continue the discussion, making a list of viewpoints they hear different from their own, the same as their own, or ideas they have not thought of before.

Ask students to focus on one group member asking numerous questions (student has right not to answer). At the end, whip around circle responding with, "One way I am different (alike) _____ is."

Ask groups to reach consensus, without voting but with mutual consent, of agreement or disagreement on a scale of 1-5 on a list of controversial statements (about school, current events, social values, etc.).

Ask group members to listen carefully as they discuss any topic. The person about to make a comment or ask a question may not speak until he has accurately reworded what the person just before him said.

Have each group member keep a tally during one discussion, or over a period of several discussions, of the number of times others reworded his ideas or feelings accurately or inaccurately. (If accurate, he has therefore been sufficiently articulate.)

Have each group member identify ways he communicates non-verbally after a class brainstorming session on non-verbal signals. Share one or two of these with the group.

Ask students to role-play telephone conversations about a movie just seen, one with a friend, one with a parent, one with a film critic. Students try to adapt their language to the particular audience.

Ask students to role-play a discussion of a controversial topic in which individual members will play one of the following: parent, teacher, medical personnel, legal personnel. During the first round, each member will use language appropriate to his particular role. During the second round, each member will use language appropriate to the person he is addressing in the group.

Ask students to discuss any controversial topic. Have each group member record any words used that are unfamiliar, offensive, vague, or open to interpretation. At the end of the discussion, discuss papers as feedback.

Give each group member one written role with instructions to play the role during the group discussion. At the end of time period, have group members guess what role each member played.

TASK-MAINTENANCE ROLES

Task Roles

(Types of behavior relevant to group fulfillment of task)

Initiating: Proposing tasks or goals; defining problems; suggesting a procedure for solving a problem.

Seeking information or opinions: Requesting facts; asking for expressions of ideas or feelings.

Clarifying and elaborating: Interpreting ideas; clearing up confusions; defining terms; indicating alternatives.

Testing consensus: Seeing if everyone agrees or if some have compromised.

Summarizing: Pulling together related ideas; clearing up confusions; defining terms; indicating alternatives.

Recorder-timekeeper: Serves as "group memory"; asks group to set priorities on agenda.

Maintenance Roles

(Types of behavior relevant to a mutually satisfying group discussion)

Harmonizing: Getting people acquainted; reconciling disagreements, reducing tension.

Encouraging: Being friendly, warm and responsive, indicating acceptance of others' contributions; facilitating participation.

Compromising: Willingness to give up or modify one's own ideas.

Setting and testing standards: Checking and reminding group of standards and rights of individuals.

Meeting Physical needs: Temperature, rest breaks, food, and comfort.

Clarifying and elaborating: Interpreting ideas; clearing up confusions; defining terms; indicating alternatives.

Recorder-timekeeper: Serves as "group memory"; asks group to set priorities on agenda.

Have three group members (5 minutes each) one at a time talk on any topic. One group member asks questions, rewords, or does anything else that might encourage the speaker to keep talking and/or clarify his thinking. The third member (recorder/observer) keeps a list of these responses. The final task of the group is to reach consensus on which three types of questions, comments, or actions are most helpful, followed by identification of three which are least helpful.

HELPING AND HINDERING RESPONSES

HELPFUL

- Encouraging and respecting contributions (feelings, ideas) of each group member
- Active, attentive listening--responsive (eye contact, nodding, body language) listening, not just silence
- Using names of group members
- Clarifying--checking perceptions to see if what is being said or felt by another group member is accurately perceived. Seeking information to understand the other person. ("George, did you mean...." "Susan, would you repeat that for me. I'm not sure I know what you mean.")
- Participating without reminders
- Expressing disagreement in a friendly and reasonable way
- Offering information related to the other person's concern. Sharing information that has influenced feelings and viewpoints.
- Offering new alternatives
- Expressing own ideas and feelings accurately

HINDERING

- Threatening, warning, commanding, ordering
- Withdrawing by failing to express thoughts/feelings or by physically leaving the group
- Failing to listen attentively--i.e., side conversations, lack of eye contact
- Monopolizing the conversation
- Interrupting by changing the subject or by explaining or offering irrelevant information
- Name-calling - labeling, stereotyping
- Explaining or interpreting the other person's behavior, ideas, feelings
- Expressing disagreement in an unfriendly or unreasonable way
- Using sarcasm
- Agreeing vigorously in a way that may prevent another from changing his mind ("I'm so glad you said that because the other thing was so dumb.")
- Denying another's feelings ("You're kidding; you really don't feel like that.")
- Failing to express ideas/feelings clearly and accurately
- Disapproving or approving on personal grounds, moralizing ("It's not right to....")

- Patronizing ("Let me say it very clearly so you'll understand." "You can get away with that because you're a girl."--Intonation is very important.)

- Controlling through arousing feelings of shame or inferiority. ("How can you do this when....?")

Small group (7) discusses a short story. Seven other students sit outside the circle to listen to and observe the discussion. The observers use a checklist to look for behaviors that hinder clear communication of ideas and feelings. The checklist might include some of the following: imprecise word choice, gestures, word choice inappropriate or unrelated to audience or situation, overgeneralization, too wordy, too brief, mumbling, talking too low or in a monotone, covering mouth or face with hand, lack of preface statement.

Discuss feedback--its purpose, its value, its problems. Have groups focus on one member at a time while group members give feedback to that individual. Group members will check each other on the use of feedback guidelines. It is IMPERATIVE that strong group trust be built before such a direct feedback activity be attempted. (See Feedback Guidelines)

FEEDBACK GUIDELINES

1. Descriptive, not Interpretative
   Example - "Jim, you've interrupted Jack three times in the last five minutes."

   NOT - "Jim, you are really rude!"

2. Specific, not General
   Example - "You always laugh at just the right time, and it helps relax the group."

   NOT - "I like the way you act in our group."

3. Timely, not delayed
   Example - "Jim, I'm angry with you for interrupting Jack."

   NOT - "Jim, I was angry with you when you interrupted Jack last week."

4. Useful, Possible to Change
   Example - "We don't like homeroom very much. Will you take our suggestions for improvement to the principal?"

   NOT - "You're the SCA president; why don't you go to the principal and tell him we shouldn't have homeroom."

5. Involves Risk on Part of Giver
   Example - "I feel unimportant when you interrupt me."

   NOT - "You're a big bully."

6. Able to be Clarified by Receiver
   Example - "You really seem impatient today. Is something bothering you?" (Time left for response.)

   NOT - "You really seem impatient today." (No time left for response.)

7. Reporting Observable Behavior and Own Feelings, as opposed to giving others solutions
   Example - "When you tap your fingers, I feel so nervous that I can't concentrate on what is being said."

   NOT - "You'd better stop or I'm going to tell the teacher."

8. Appropriate Time
   Example - "Your slip is showing, Susan." (Whispered in private.)

   NOT - "Hey look, Susan's slip is showing." (Said publicly to the group.)

9. Is Not an Overload - When one person receives feedback on too many things or from too many people or on things that are emotionally charged, he may not be able to receive any more feedback at that time.
   Example - "When you were late today, I felt angry."

   NOT - "I am so angry at you because you're always late, didn't come to the meeting last week, didn't help me open my locker. You always make me feel like I'm dumb. You were silly in the assembly. I know Joan won't like me any more because of it."

EVALUATION

Tape, film, or videotape an initial discussion of a group which will remain together for at least two weeks. Do the same at the end of two weeks. Analyze, compare/contrast.

"Fishbowl" - Have concentric circles, with the inside circle discussing and the outside circle observing and, later, giving feedback.

"Freezing the Action" - The group may stop in the middle of the discussion at the request of the teacher (or later, when skill is more developed, at the request of any group member) and respond individually (by show of hands, in writing, or orally) to one or several questions concerning the group's functioning such as "Who is talking the most?" and "How many times has Joe been interrupted?"

Process Observers - The teacher or any student may observe a group for specific behaviors or skills and give feedback to the group after a period of time.

Use Checklists - Students may devise checklists to be used by individuals and by each small group for the identification of strengths and weaknesses. Each question should be followed by a scale from one to five, indicating to what degree desirable behavior was achieved. Questions should include such items as to what degree the individual or the group:

- refrained from analyzing ideas when brainstorming
- shared ideas
- knew and understood viewpoints of others
- expanded viewpoints
- compromised to reach consensus
- paraphrased accurately
- summarized
- was task oriented
- was productive
- was maintenance-oriented
- felt positive about working together
- communicated accurately feelings and ideas
- offered feedback to others in helpful ways
- used and read nonverbal signals accurately
- used appropriate language
- used a variety of roles
- checked and had accurate perceptions of what others are feeling and thinking
- listened carefully
- respectfully considered each viewpoint
- used helpful responses, as opposed to hindering

RESOURCES AND MATERIALS

Learning Discussion Skills Through Games, by Gene and Barbara Dodds Stanford, Scholastic Magazine, Inc., 1969.

"Glasser Circle" technique (tapes available at Media Center), by William Glasser

Parent Effectiveness Training, Thomas Gordon, 1971

The Institute for Humanistic Education - Various workshops, consultants, etc., c/o Mr. Michael Glaser, Chairman, P. O. Box 1, St. Mary's City, Maryland 20686

Adventures in the Looking Glass, Experiencing Communication to Yourself and Others, Sharon A. Ratliffe and Delalee M. Herman, National Textbook Company, Skokie, Illinois 60076
Person to Person, National Textbook Company

Structured Experiences in Human Relations Training, Pfieffer and Jones

GEM: SPOOF WRITING

Time Required

About two weeks of class time, varying according to the number of students involved and the extensiveness of the planned publication

Grade Levels

9-12

OBJECTIVES:

The student will:

- explore situations from multiple points of view
- record in free writing observations, memories, and opinions from multiple points of view
- recognize need to relate simplifying details carefully to controlling point
- recognize need for using appropriate conventions of writing: mechanics, grammar, spelling, footnotes, bibliography, handwriting and manuscript form
- select appropriate form in terms of purpose, content, and audiences
- use appropriate conventions
- value the writing that represents best efforts and share the writing with others
- self-evaluate and accept and assume responsibility for correcting errors and overcoming weaknesses
- smile, giggle, and at least once, laugh out loud during English class

APPROPRIATE THEMES

Education, humor, protest, psychology, mass media, and youth.

SPOOF is based on the premise that high school days contain some ridiculous moments, however earnestly programmed for seriousness of purpose, and that serious, purposeful, and cunning English teachers can take advantage of these moments to help students learn language skills.

A spoof (parody) is a mock underground version of an existing serious writing. Since the end product is meant to be laughed at, it cannot risk misunderstandings due to mechanical errors. Thus, it is a useful activity for teaching mechanics of writing. Publications familiar to high school students that lend themselves to spoofing are:

- The School's Course Descriptions
- The Student Rights and Responsibilities Document
- The Student Newspaper
- Any Written Advice to Parents of Teenagers
- A Dictionary
- Standardized Tests
- GEMS and LAPS

DIAGNOSTIC PROCEDURE/MOTIVATIONAL ACTIVITIES

Discuss noticeable doldrums and feelings of being overwhelmed by official documents.

Ask students to fill in questionnaire to the best of their ability.

SAMPLE DIAGNOSTIC QUESTIONNAIRE

Sample
Spoof -- Diagnostic Questionnaire

I. What is meant by:

parody --

alliteration --

acronym --

incongruity --

euphemism --

hyperbole --

II. What is the purpose of:

sentence variety --

parallel structure --

graphic design --

exaggeration --

III. What makes you laugh at something you read?

Why do people laugh?

How can you make other people laugh?

Why do people laugh at serious things?

Use Parts I and II of the questionnaire as the basis for class wide objectives.

Distribute grammar handbooks, student writing folders and a general language skill objectives list. Students review their writing for capitalization and punctuation errors. They compare their writings to appropriate sections in grammar handbooks. Based on the comparison the students add several individualized objectives to their questionnaire (now transformed into a list of objectives).

Class "expert" committees working on various punctuation and capitalization skills are formed. Students serve on committees closest in content to their individual objectives. They then study handbooks to become "experts" in that field. A list of such committees might include:

1. End punctuation
2. Internal punctuation
3. Punctuation of direct address
4. Name and Place capitalization
5. Title Capitalization, or broken down even smaller to:
    a. Comma committees
    b. Quotation mark committees, etc.

Use Part III of the questionnaire to open class discussion of humorous writing.

ACTIVITIES

Read several parodies and their straight counterparts.

Define terms used to describe humor, using and elaborating on the reading material.

Discuss and choose theme of publication.

Begin discussion of ideas for planning Spoof:
How can it be made funny?
What would not be funny?
What will be its general characteristics?
Who will be its audience?

Example:

If your group has decided to write a course description SPOOF, read your school's course descriptions with special attention. Will you write only in reference to your school or to high schools in general? What about teachers? Character assassination? Libel suits?

Write, individually and in small groups about a funny personal experience you or someone you know or imagine has had in the subject area of the planned SPOOF.

Brainstorm with the class, adding more topics to those already suggested. This list becomes the sub-topics to be included in the SPOOF.

Write a second "free writing" on a different topic on the list.

Classify writings under sub-topics and separate into small committees accordingly. Work with your own writing.

Read and discuss the material each committee has on its sub-topic. Rewrite, add own ideas and fill in the gaps. There may be some large ones. NOTHING IS THROWN OUT (YET).

Trade manuscripts to write on fresh topics, adding more free writing from personal experience and imagination.

Example: If you're writing a course-description SPOOF:

Free writings are divided into curriculum committees such as English, science, business education, etc.

The science committee works on any materials written so far ... writes up new courses and adds new anecdotes.

Science committee trades with English committee and each writes for the other.

Establish criteria and organize publication.

Share manuscripts from the small committees with the class as a whole. They can be either reproduced or read aloud, committee by committee.

Discuss and decide the answers to these questions:
What should the mood and tone of the final publication be?
How should it look?
What recurring motif could be used? What transitional devices can be used?
How should it be organized?

Have we used any of the techniques we have identified? How can we work them in? Any alliteration? Acronyms? Euphemisms? Exaggeration?
Is our material funny? Does it hurt?
Is there unnecessary repetition?
What size is the publication to be?
How will the publication be circulated?

Organize additional committees responsible for:

Graphics and format
Introductory and transitional material

Revise: each committee revises its material according to the plans drawn up by the class.

Throw out material which does not meet the criteria. The results of this revision, as well as the work of the graphics and transition committees, constitute the rough draft.

Reproduce the rough draft (which becomes the "proofs" so that each student has a copy).

Proof read.

Re-form committees according to the capitalization and punctuation mechanics.

Using the grammar handbooks, make necessary mechanics corrections on proofs.

Underline every misspelled word.

Form a master committee to correct a master proof using corrections of each subcommittee.

List all misspelled words with corrections on the board.

Masterproof committee
Reports all mechanics corrections to the class as a whole (everybody checking rough drafts to make sure nothing is missed).

Reproduce. After the corrected SPOOF manuscript is reproduced, it is read once more by everybody for typing error.

Circulate. This may turn out to be the worst problem with this activity since one of the qualities of humor which the students and the teacher will learn now, if they didn't know before, is that people do not all agree on what is funny.

Circulation is partly determined by the nature of the publication.

Possibilities:
- place on desks in other English classes
- leave a pile in the teachers' workroom
- give away at lunch time to students who want them
- publish all or part of a school publication
- mail a few to people (certified to have the comic spirit)
- take copies home to families.

EVALUATION

Discuss reported reactions to the publication.

What was misunderstood?
What missed the mark?
What broke them up?

Brainstorm how to prepare the Spoof publication if it were attempted again.

Use the opening questionnaire as a basis for a post-test:

SAMPLE TEST ITEMS:

1. Each student writes a sentence illustrating correctly the capitalization and punctuation objectives originally set.

2. Each student, using the terms and criteria on the questionnaire, correctly writes a critique of the publication. This could be done in the form of a letter from an irate or pleased citizen to the principal concerning the publication.

3. Each student spells correctly the words identified as spelled incorrectly during the editing process.

MATERIALS

"University Days" - J. Thurber from My Life and Hard Times.
"Spring Bulletin" - Woody Allen from The New Yorker Magazine, 1967 and Literary Cavalcade, March 1972.
Up the Down Staircase - Belle Kaufman
Composing Humor - from the Domain Series - Harcourt Brace
The Lighter Side - Scholastic theme unit from Scholastic Services
Art Buchwald - The Washington Post

GEM: STRUCTURING THE MULTI-PARAGRAPH
THEME: PREPARATION AND PATTERNS

Time Required

Work in structuring is an on-going process. To avoid over-whelming students at any one time with its difficult concepts, it is suggested that presentation of techniques of structuring be interspersed throughout other work of the year. Students need to absorb one step well before preceding to the next.

Grade Level

9-12

OBJECTIVES

The student will:

- observe ways in which sentences are combined and organized with paragraphs
- observe the structure of multi-paragraph themes
- observe that writing projects a central point or theme
- state controlling idea of own or peers' writing in a complete sentence
- reduce multi-paragraph theme to controlling purpose statement
- abstract multi-paragraph theme into formal thesis
- recognize logical structuring processes
- select a topic that can be developed
- refine foundation statement into controlling purpose of multi-paragraph theme
- refine foundation statement into formal thesis
- expand controlling purpose statement into short multi-paragraph theme with primary focus stated at beginning
- develop thesis into full range theme with primary focus placed at beginning, middle, or end

- value logical relationship of ideas
- transfer the writing process and writing skills to all written work
- strive for increasing competency in writing
- value writing that represents best efforts and share the writing with others

DIAGNOSTIC PROCEDURE/MOTIVATIONAL ACTIVITIES

Students often see structuring techniques as rigid and artificial, a threat to "creativity." Many at first resent patterns, reject work in such processes as outlining, formation of thesis; in time, however, most come to recognize that these experiences are invaluable in helping them communicate their ideas in written form.

Structuring devices can be put in a proper perspective for students, thus circumventing much of the frustration, by encouraging students to:

see structuring as the sorting, ordering, and shaping of material culled from experiencing and responding

recognize that structure is the reflection of thought process, that patterns are the extension of the logical forces of the mind and that, in time, they can create their own patterns

observe, through perceptual analysis of others' writing, that there are various ways to structure writing

experiment with various ways of structuring the same idea

see structuring as a source of power as well as clarity in writing

Readiness is an important element in initiating exercises in structuring. The following observations help ready students by explaining some of the forces and techniques governing structuring:

- An essay is a total, an entity, that communicates a single, unified, limited, and directed point
- A total is created out of parts; in the essay, the parts are a hierarchial range of ideas: large ideas, small ideas, smaller ideas
- All of these parts are needed to make the total complete

- Different relationships exist among the parts: they may coordinate or reflect emphasis and subordination in relation to each other

- Structure is the logical and aeshetic binding of these parts

- Part of the binding is achieved through the manipulation of the inductive and deductive process of the mind

- Another part of the binding is achieved through such logical processes as chronological relationships, cause and effect, spatial relationships, comparison and contrast

- The thesis is a one-sentence statement reflecting all major emphases to be bound together in the essay; it is the microcosm of the macrocosm that is the paper

- The thesis exists logically outside of the writing sample: however, writers may choose to bring it into the sample and may choose different positions for placing it in the essay

- The impact of the writing sample on the reader is closely allied with the structural design of the sample

ACTIVITIES

Readiness Activities:

Illustrate to large group the concept of "entity" or "total" graphically calling attention to:

an individual as an entity: a whole made up of parts: eyes, ears, nose, etc. Point out relationships existing among parts: eyes coordinated, nose and face, subordinate and emphatic; other concrete examples: ingredients of a cake, parts of a car, etc.

note various ways that parts relate to achieve the whole

note that if a part is deleted, i.e., sugar left out of the cake, wheels left off the car, etc., the entity is changed and/or must be realigned in some way

Define in large or small groups hierarchial relationships existing among a list of ideas, e.g., bedroom, first floor, bathroom, house, second floor, carpet

Define hierarchial relationships existing among ideas in a paragraph and, eventually, a multi-paragraph paper

Introduce to large group various exercises that point out that a thesis must have a locked-in sense of conclusion or resolve:

"Where to ski," for instance, though limited, is vague and lacking in direction; expandable qualities do not emerge sharply

"There are several first-rate places to ski in Vermont" has limitation and direction and expandable qualities emerge clearly

Explore in small groups various statements as possible theses. Have students determine if statements are limited and directed; have students isolate and discuss ways to expand various components of limited, directed statements

Have students in small groups brainstorm a large topic and narrow down to a thesis statement

Have students examine their own thesis for logical relationships, expandable components, aesthetic implications

Analyze in large or small groups structure in others' writing by reducing short prose selections, structured in different patterns, to a one-sentence thesis statement. Call attention to various binding forces of structures: repetition of key words and/or images, induction, deduction, etc.

Have students examine their own thesis for logical relationships, expandable components, aesthetic implications

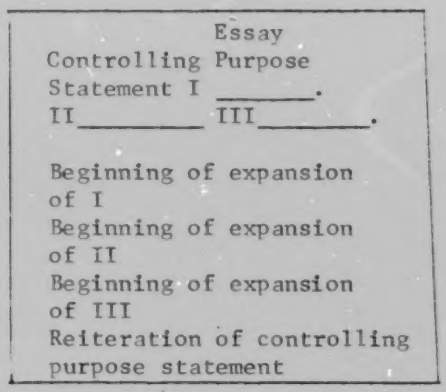
Analyze in large or small groups structure in others' writing by reducing short prose selections, structured in different patterns, to one-sentence thesis statement. Call attention to various binding forces of structures: repetition of key word and/or images, induction, deduction, etc.

Explain to students how to construct an essay around a pattern:

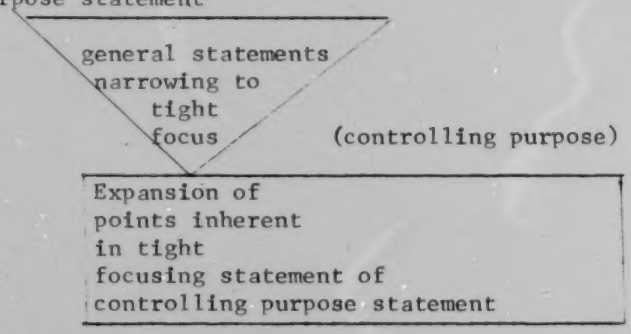
A first pattern: a simple deductive frame (9-12 grades)
In this pattern, the big point of the essay is released at the beginning.
The opening paragraph releases the hypothesis which is to be proved in the theme. Points of support relate to this hypothesis; often the ending reiterates the hypothesis.

Have students work with the two following different deductive formats:

a. Place controlling statement as the opening sentence; reflect, in the next few sentences, the divisions of the controlling statement which are to be developed in the paper.
Expand the paper by enlarging numerically upon each of the points reflected in paragraph 1 as divisions of the controlling statement.



b. Start with a broad general statement related to control, e.g., frame of reference, introductory remarks, broad definition, then narrow down to limited and directed controlling purpose statement


general statements narrowing to tight focus
(controlling purpose)
Expansion of points inherent in tight focusing statement of controlling purpose statement

Alternative patterns for 11-12 grade students who have evidenced ability to handle the above deductive structures well.

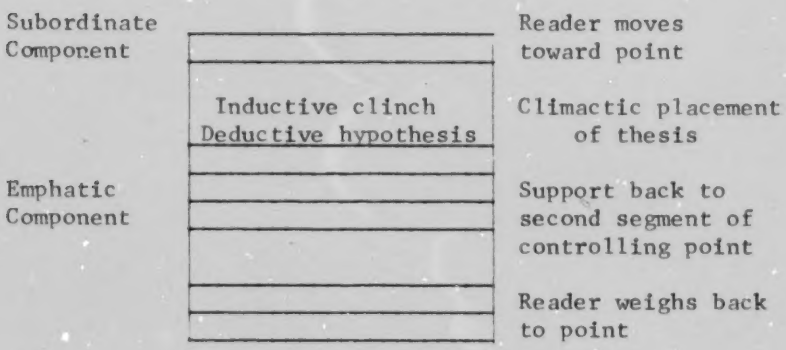
A more complex deductive structure: assign a longer paper (around 750-1000 words) and encourage students to develop a paragraph of introduction before narrowing down to focusing paragraph or statement.

Suggested assignments:
initiate a paper with a quotation or anecedote
develop an autobiography that begins with a brief personal incident
set up a comparison and contrast paper in this format

Work at achieving fresh ways to reiterate hypotheses in endings

Have students construct a paper in an inductive frame in which points of support are released first, then drawn together at end:

Essay



The above structures are very complex. Few students at the high school level will gain real competency in them, They are valuable, however, because they enlarge understanding of the entire process of structuring and give students goals to work on for the future. Exceptionally competent students may want to try shaping thesis statements to reflect various structural implications.

Suggested assignments:

Assign students to write a paper on some aspect of Milton's Samson Agonistes; encourage them to shape thesis so that it reflects structural release of paper

Examples:

Deductive: Samson Agonistes, "eyeless in Gaza" is motivated to fulfill his destiny after confrontation with Manoa, the chorus, Delilah and Harapha.

Inductive: Confrontation with Manoa, the chorus, Delilah and Harapha motivate Samson Agonistes to move from his condition of "eyeless in Gaza" to fulfill his destiny.

Inductive-Deductive combination: Confrontations with Manoa, the chorus, and Delilah move Samson Agonistes out of condition of "eyeless in Gaza"; however, it is the confrontation with Harapha that finally triggers him to fulfill his destiny.

EVALUATION

Most of the evaluation should be self-evaluation or peer evaluation done in small groups. The teacher's role in evaluation should be to help students recognize when they have organized and related part to part carefully to achieve the structural patterns described and to recommend when students are ready to advance to more complex techniques.

MATERIALS

(Especially recommended for 9-10 reference material)
The Lively Art of Writing, Payne, Mentor
Writing with a Purpose, McCrimmon
Sequential Steps in Writing, A. Obenchain
Better Paragraphs, Ostom

GEM: VISUAL LITERACY

Time Required

Could be expanded over an entire quarter or used as a focus for 3-4 weeks in a larger unit, such as To See Feelingly

Grade Levels

Suitable for students 7-12 with adaptations of activities and background materials depending upon the sophistication of the students

OBJECTIVES

The student will:

- recall accumulated experiences in relation to media
- view and listen to a variety of media
- participate extemporaneously in a variety of media, observing or experimenting with the operation of equipment
- recognize techniques by which media communicates
- "read" the messages in a media communication
- plan, refine, and present effectively a media communication individually or in a group
- personally develop criteria for the evaluation of media
- accept and appreciate own capacities to send and receive media communications

DIAGNOSTIC PROCEDURE/MOTIVATIONAL ACTIVITIES

Although these diagnostic procedures will give the teacher some indication of the student's initial ability in these areas, the procedures are primarily intended to give the class an overview of the activities and goals and create a relaxed atmosphere in which to undertake the specific activities.

Picture Completion

This activity will reveal students who have artistic ability, students who are at least comfortable with their lack of ability, and students who are threatened by unusual task requirements. Each student is given a sheet with 3 or 4 columns. In each column is a line, a geometric configuration or a squiggle. Students are merely instructed to complete the drawing so that it makes something.

Example:

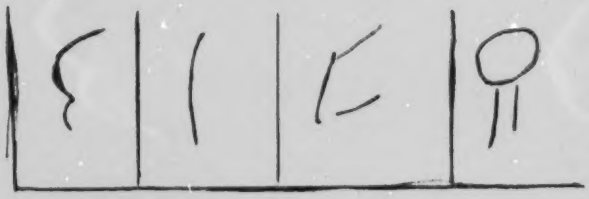


Photo-Discovery Sets - Arrangements

These sets are available from Kodak or imitations can be made by teachers and students. The Photo Discovery sets consist of packets or 25-30 picture cards. The students should choose 15 of the cards and arrange them so that they tell a story. Then they should select another 15 and rearrange them so that they tell another story. This should be done for three different arrangements.

Construction-Paper Play

Give students a supply of construction paper, scissors, glue, or whatever is available and tell them to create something.

Body Language (Time: approximately 15 minutes--can be extended in some situations)

Use following body signs before the large group:

Smile approvingly, nodding head at one student
Frown negatively
Hand signal for student to come, leave, stop -
Victory/Peace - OK

Offer the nearest student a paper clip. In a moment suggest that the student pass the clip on. Later, stop group to discuss why and who passed on the paper clip.

Break students into groups of 7 to brainstorm many evidences of body language.

Call time and ask groups to discuss:

How each person responded to receiving the paper clip, and how it was passed to the next person. Did they touch hands? Communicate orally? Signal in any way?

How people respond to standing too close, being touched by a stranger, a teacher. What body language threatens? Comforts?

Share group reports on other body language they discussed.

Have two white students and two black students demonstrate a soul handshake.

Ask students to assume one of the following roles:

Parent in audience who watches child perform in piano recital
Patient waiting in the dentist's office
A date who has been stood up
Student after a test which was passed/failed

Visual Sequence

These exercises can be found in many standardized tests for logical sequences, such as STEP/SCAT, College Boards; computer training schools have examples of these exercises.

Have an able student or small group or teacher prepare a ditto of five to ten problems in which the student is asked to predict the next picture in the sequence. Begin with numbers, move to easily recognized shapes, then to complex shapes.

Find sequential pictures of an activity, either human or animal. Remove one or two pictures from sequence. Ask small group of students to determine which pictures are missing. Discuss how they knew.

Use more sophisticated activities on Moffett activity cards, Level 3: - "picture symbols" and "say it with symbols."

ACTIVITIES

Body language - class activities

View the film "Know What I mean, Louder Than Words?" available from NOVA Ed. TV Dept.

Begin with fairly simple improvisation exercises in Spolin book: walking exercise, mirror exercise, and create a machine. Also see the Moffett Interaction activity card Acting Out - "Create a Contraption."

Go on to more sophisticated activities on Moffett cards, Level 3, Acting Out - "Pantomimes," "Improvise," Games - "Charades." Also, try some of the role-playing activities described in Spolin.

Perception Exercises - small-group activities for students

Make a design with torn paper, using the overhead projector. Keep working until a design shows one pattern in white and shows another pattern in black at the same time.

Find two pictures that show action (crowd scenes, demonstrations, public gatherings) and cut out the focal point of the picture that conveys its reason for being.

Select a large magazine photograph and cover part of it or fold part back. Change the emphasis of the remaining picture. The remaining picture should look like a whole or an original picture - not a fragment!

Collect five magazine photographs on one subject such as water, old age, war, cats, etc. Make sure that each picture has a different emphasis. Be sure that there is not more than one picture for each emphasis. Read and evaluate each other's pictures. On a sheet numbered to correspond to the picture numbers, identify the subject and emphasis of each picture.

Bring in cartoons and mount them without the captions. Write captions for the cartoons.

Bring in advertisements with the words cut off. Write slogans and captions appropriate to the audience and products.

Create products and suitable sales campaigns for various audiences.

Determine a class evaluation for presentation of the products.

Additional activities are available on the Moffett Interaction activity cards: Making Things Up, "Fill the Comics;" What Do You Think, "advertisement;" What Do You Think, "Advertising Campaign."

GEM: VOCABULARY IN THE THEMATIC UNIT

Time Required

Varies as needed

Grade Level

7 - 12

OBJECTIVES

The student will:

- perceive various meanings of words
- recognize changes in meanings of words
- choose appropriate words for effective communication
- appreciate the potential of language to convey a variety of meanings

DIAGNOSTIC PROCEDURES

Prior to the unit, the teacher will develop a list of key words necessary to the understanding of the unit.

Introduction: students are encouraged to keep an ongoing list of unfamiliar words or expressions as they are encountered in discussions or reading selections.

ACTIVITIES

Students will become familiar with pronunciation and meaning through discussion, dictionary use, and periodic encounters in readings or discussions. Pronunciation and meaning should be added to the students' lists of new words.

At regular intervals the teacher will collect these lists and compile a second list of words. This second list should include words and expressions which were considered "unfamiliar" by several members of the class.

Repeated exposure will help instill the meanings of new words or phrases in the minds of the students. This exposure can be achieved in a variety of ways:

- Students can write sentences using the selected words as different parts of speech.
- The teacher may select a word that has several connotations such as "head," "heavy," or "grace." As an oral activity, volunteers will

then use these words in a sentence; however, they must listen carefully as they are not to use a meaning that has been previously given. This activity can also be adapted to written exercises. It is especially effective with small groups or with students who need more individualized direction.

- Students may be given a passage with figurative expressions underlined. Selected sentences or the entire passage should then be rewritten so that the meaning of the figurative expressions is not lost.

- Students may be asked to complete a list of analogies related to the unit. The analogies may include new vocabulary words. Possible relationships which might be included in the analogies are:

Part of whole	finger-hand; toe-foot
Sequence	ten-eleven; m-n
Origin	paper-tree; wheat-bread
Class	orange-fruit; carrot-vegetable
Function	shoe-foot; glove-hand
Opposites	weak-strong; hot-cold
Synonyms	hate-despise; expand-enlarge

- Homographs are words which have different pronunciation and meaning but identical spelling. Clues are found in sentence context, and pronunciation is determined by the word's function.

  Example: The sanitation workers in Baltimore will refuse to collect the refuse.

The teacher should call attention to homographs which might be encountered during the unit. Students can break these words into syllables and show which syllable is accented.

During the unit, the teacher or students may come across words which have meanings peculiar to a particular region or words that have undergone a change in meaning over a period of time. The teacher should call attention to these words and the context meaning.

EVALUATION

The students will continue to expand their vocabulary lists and use these words as often as possible. Evaluation should be a continuous procedure. Students' vocabulary development during the course of the unit may be evaluated through one or several culminating activities, such as:

- Students may write an essay using several of the words on their list correctly.

- A crossword puzzle using synonyms, antonyms,and new vocabulary words may be constructed.

- Students may be asked to underline each example of a figurative expressions in a selected passage and then paraphrase.

- Vocabulary knowledge may be tested by having students select the appropriate vocabulary word to fill in the blank space in a sentence.

- Group games such as "Password" can also be used to indicate a student's mastery of vocabulary.

MATERIALS

Principles and Practices of Teaching Reading, Arthur W. Heilman, Chas. E. Merrill Publishing Company, 1972

GEM: WHAT DO YOU THINK ABOUT THIS? - THE CLASS SURVEY

Time Required

3 - 5 days

Grade Levels

7 - 12

OBJECTIVES

The student will:

- recall impact of previously experienced media and messages
- describe reactions to media
- recognize ways to "read" media messages
- analyze media communication using basic English Language Arts skills from Written Communication
- plan, refine, and present effectively a media communication individually or in a group
- personally develop criteria for the evaluation of media
- accept and appreciate own capacities to send and receive media communication
- observe that writing has form and that experiences and ideas can be expressed in a variety of forms
- recognize and explain logical structuring processes
- classify, categorize, and focus material from free recording of ideas, answers, impressions, and experiences
- use appropriate conventions of writing

- develop central point with supporting details
- appreciate that writing draws from experience
- value the writing that represents best efforts and share the writing with others

DIAGNOSTIC PROCEDURES/MOTIVATIONAL ACTIVITIES

Evidence in student writing folders or pretest that students have difficulty achieving some, any, or all of objectives listed above.

Study of class of professionally written polls to determine polling procedures and the characteristics of an effective poll.

Recognized evidence that students in a new class situation need to learn to feel free to express their ideas to each other.

ACTIVITIES

These activities can function in several ways and be used to achieve various objectives. They can be either whole class or small group activities. They can be extended or stopped at any of several places.

Compile a list of questions to be used in your survey, one question for each student pollster.

Questions about what?

About the theme or problems raised in the unit
On a subject requested by the school, a school publication, the SPTA or other community group
About student values in general

Questions from where?

Teacher-prepared for use early in unit
Student-prepared, individually or by class committee
(ex. Ask students to write down two or three questions which they would like to raise about the theme.)
Parents or community

What kind of questions?

Ones that require short answers that can be compiled easily

Take the poll

Each student has one question and a list of the names of every student in the class.
Each student polls every other student in the class on the question.

Each student compiles the results of the individual survey and prepares to present it to the class.

Pollsters report

Each student reports to the class the results of individual survey. The teacher records on the board (following student suggestions) the topics of each question (one or two words) so that at the conclusion of the reports all the survey topics are listed.

Example: If the question is "How old are you?" the topic would be "Age."

Make the poll have meaning

The class needs to organize the topics into groupings so that conclusions can be drawn from the poll results.

You might ask things like: Do any of these topics have anything in common? How can we categorize them? How can we organize the results of our poll?

Ex. Questions	Topics	Categories
How old are you?	Age	Personal statistics
How many brothers and sisters do you have?	Siblings	
What color are your eyes?	Eyes	
What grade are you in?	Grade	

(A question like "What political party do you support?" would not go here.)

Form small groups in the class by having pollsters whose questions are all in one category meet together. The task of the small group is to draw general conclusions supported by the statistics they have gathered, exploring possibie relationships among the topics in their category.

Small groups report to class on their conclusions.

AT THIS POINT YOU HAVE SOME OPTIONS

Discuss and evaluate the poll

How could the questions have been better worded for better results? Were any of the questions useless or biased as worded?

Were the results of the poll meaningful? Could the results be interpreted in various ways? Were there possibilities for misinterpretation? Over interpretation? Slanting of results because of word choice or arrangement of options?

Turn the results into a group written essay. (Group written essays are not always things of beauty, but students can recognize the problems in them, and they feel free to critize the product because they are not individually responsible for it.)

Each group writes a paragraph in which they combine their various individual results. There will be as many paragraphs as there are categories plus the introduction and conclusion. A separate group is assigned to write an introductory paragraph complete with a main idea or thesis statement.

Each group reads its paragraph aloud to the class.

The class as a whole composes a concluding paragraph.

The paper is reproduced exactly as written, errors and all. Students read and discuss it. Questions that might be asked: What are the problems of a group written paper? Any group effort? What are the other problems in the paper? What mechanical errors are there in the paper as it is now?

Students revise the paper individually, focusing on mechanics, parallelism, and sentence structure.

Turn the results into an individual writing:

> Small group conclusions plus statistics are reproduced for each student.
> Each student writes his own essay or article on the results, making his own interpretations.
> Choosing essays which approach the statistics differently, teacher has some read aloud.
> Class discusses uses of polls, statistics, and warranted and unwarranted assumptions.

If the poll is related to the theme and problems being studies, you can use the poll results to write either class or individual objectives or both.

EVALUATION

Evaluation - class discussion, teacher observation, and end-product evaluation.

Ask students to discuss and answer the following questions:

Does the end product show evidence that the objectives have been met?
Why did we do this as a class activity?
Did the survey produce reliable, believable results?
How do you recognize a reliable poll?
Did you feel free to express your ideas in the class discussion? Small group discussions?
Do you feel as if you know people in our class better now than you did before?

Give students a copy of a professionally taken poll and ask them to analyze it according to the criteria they have developed.

MATERIALS

How to Lie with Statistics, by Darrell Huff and Irving Geis.
Lessons in Reading Reasoning, by McCall and Smith.
Polls from daily newspapers.

GEM: WRITING THE "FOUND" POEM

Time Required

Portions of 7 class periods

Grade Level

9

OBJECTIVES

The student will:

- explore signs, symbols, words, phrases, sentences as forms of communication
- select appropriate form in terms of purpose, content and audience
- recognize the effect of word choice
- analyze, synthesize and manipulate language patterns
- focus down to a main idea or impression
- maintain unity in tone, level of language, and point of view
- use appropriate conventions
- revise to achieve added clarity and effectiveness
- appreciate the potential of language to convey a variety of meanings

DIAGNOSTIC PROCEDURE/MOTIVATIONAL ACTIVITIES

Do NOT use the words poem, poetry, or prose. Do not begin with "model" poem.

Ask students to bring in a newspaper article, magazine article, printed advertisement, label or printed instructions with content relating to the theme of the unit.

Collect and share clippings with the class over a several-day period.

Find a suitable clipping and put it on a transparency for use on the overhead. Do not use a student clipping.

ACTIVITY

DAY ONE:

Ask a student volunteer to read aloud the selection.

Ask the class: "What do you think are the most important sentences (phrases? words?) in this clipping?" Underline.
"What do you think is the main idea of this clipping?" Underline it twice.
If the main idea is not stated, have the students put it into words. Write it next to the clipping.

Divide the students into groups to help one another mark key words and determine the main idea in their own clippings.

> Check with groups to see how work is progressing.
> Students who do not have clippings can help other students.
> Do NOT indicate your disapproval of any clipping. If students decide their clippings are unsuitable, they can bring in another clipping.

Direct the students:

> "List each word, phrase, or sentence on separate lines on a sheet of paper. Skip a line between each item." Ask for any volunteers to read their lines aloud.

Ask:

> "Does it make sense?" "Does it communicate any emotion?" "What has happened to the material when it is opened up in this way?"
>
> If a student uses the word "poetry," say, "Maybe we are finding a poem within the prose."

DAY TWO AND THREE:

Show students the key words and phrases from the sample clipping. (Words and phrases can be cut from a teacher-made transparency.) Ask: "What order should I put these in?" "How can I rearrange them?" "What other words do I need from the text?"

Tell students, "There is only one rule in this assignment. You cannot add any words of your own to the original clipping. You can rearrange and repeat words, but nothing new can be added. You can add any punctuation you want to. You can add any graphic effects you wish, such as printing words all in capital letters."

Divide into groups, provided with scissors. "Working in your group, you should cut up your own lists and begin rearranging the words. You can add additional words from your clippings, but do not add any new words."

Go from group to group, checking on work. Make suggestions of different possibilities, but be careful not to indicate that your ideas are better than theirs.

Usually, words need to be cut rather than added. Students tend to keep too much information from the original material. Aim at getting the "prosiness" out of the poems. Keep asking the students: "Do you need this word?" "Do you need this information?"

Stress two important writing skills in this process:

Building towards a definite ending -

What facts does the reader need to know immediately in order to understand this composition?

How can I arrange and focus my key words so that I communicate my main idea clearly?

What words in the composition distract from or weaken my main idea?

Does my ending reinforce my main idea?

Conveying a mood through word choice and other stylistic devices -

What emotion do I want the reader to feel: anger, love, sorrow, sympathy, amusement?

How can I select and organize my material in order to make this composition ironic, tragic, comic, or romantic? (define words if necessary)

Tell the students: "When you are satisfied with this version (draft copy), staple it and the original clipping to a blank piece of paper and hand it in."

Read the poems as quickly as possible. Write comments on the blank sheet, not on the poem. Sample comments:

1. Repeat your key words, such as _____, _____, and _____ to strengthen their effect.
2. Do you need a punctuation mark after _____ to clarify your meaning?
3. Is your work too open on the page, so that it loses its effect?
4. Too wordy. Cut out unnecessary words such as _____.
5. How can you strengthen the emotion of _____ in this poem?

Be sure to make a positive comment on each poem.

DAY FOUR:

Share with the students other examples of found poetry, using transparencies, opaque or dittos. (Note that models are not presented until the student has encountered and solved some problems of this writing form.)

Discuss with the class the effects writers have achieved by the words selected and the placement of words on paper. Here is your opportunity to talk about the elements of poetry. "Is this a poem?" "What makes it a poem?" "How does it differ in meaning and effect from the original prose form?"

DAY FIVE:

Return student papers and teacher comments for final student revision and final teacher evaluation.

EVALUATION

Read aloud especially good poems, without giving the students' names.

Post the clippings and "found" poems in the room for other students to enjoy.

Encourage students to submit their final products to the school literary magazine.

MATERIALS

Pop Poems, Ronald Gross, 1967.
Some of Ronald Gross's poems are included in Shape, and Words and Beyond, Ginn
An Anthology of New York Poets, Shapiro, ed.
See also "Found Poetry," Area IV, Fairfax County Public Schools
An Approach to Literature (Introduction), Brooks and Warren

FOLLOW-UP ACTIVITIES: Finding a Poem in One's Own Prose

Have students

Write a paragraph or two in which they describe their favorite place: bedroom, the beach, a favorite secluded spot. Encourage them to try to recreate the place precisely, giving careful attention to sensory description.

Underline key words (all words that could not be eliminated without changing sense of paragraph).

Designate all nouns in some manner; all verbs in another; decide which of the two, noun or verb, is the main moving force of the writing sample. Discuss and share.

Develop a poem from the core words. Point out that they may change them around, mutate, but should not introduce any new core words.

SAMPLE

My favorite spot is a forest not too far from where I live. I like to go there and tramp around. There is a thick carpet of green moss and fallen pine needles I like to lie on. From there I look up at the big blue spruce that seem to reach to the sky. There is no light coming through them. They form a cool, serene shelter that seems to envelop me completely. The crisp, clean air makes me feel good, stimulated. I go back to things refreshed after I have visited my spot.

Forest

forest
blue spruce reaching, enveloping
no light
thick carpet of green moss
fallen pine needles
cool serene shelter
crisp, clean air
stimulation

MODEL: Original Text and "Found" Poem

The process of "finding" a poem: A comparison of the original letter and the "found" poem illustrates the process of composition. The "found" poet selects, rearranges, and repeats key words to emphasize ideas and attitudes.

Fairfax SUPERGRAM October 31, 1972
No. 92

TO ALL EMPLOYEES:

Thinking about the upcoming winter season, I want to share with you some quotes from the American Association of School Administrators publication, Religion in the Schools. It says:

> "Our attitudes at Christmas and throughout the year must be such that the children see. . . that the schools and the government do not belong to the Congregationalists, or Catholics, or Adventists or Jews, or Ethical Culturists or Humanists or Atheists--but to the people as citizens with their citizenship in common, whatever their religious diversities."

As you plan your activities for the winter holiday-New Year season, I suggest you look toward its universal aspects--as a time of hope for peace, freedom, brotherhood, and good will. Virtually all groups find it a festive time; but we should be sure that the themes of our activities make all children feel welcome.

As educators within a democratic society, we need through words and deeds to convey the ideals of democracy so that each one of our students finds:

> "the public school a place, and school teachers and administrators the kind of people who welcome him for himself, whatever his beliefs or his family's faith."
>
> S. John Davis
> Division Superintendent

"Found" by Pat Parnell

Make all children feel welcome

The schools and the government
do not belong
to the Congregationalists
or Catholics
or Adventists
or Jews
or Ethical Culturalists
or Humanists
or Atheists

but to the people
as citizens

Look toward
the winter Holiday-New Year season
in its universal aspects

as a time of hope
for
peace
freedom
brotherhood
and good will

Whatever his beliefs
or his family's faith

make each one of our students
feel

welcome

for himself

GEM: THE WRITING PROCESS - MEMORY WRITING

Time Require

Flexible

Grade Level

7 - 12

OBJECTIVES:

The student will:

- recall experiences from memory
- observe that writing has form and that experiences and ideas may be expressed in a variety of forms
- observe that punctuation, capitalization, structure and syntax compensate for stress, juncture, pitch and non-verbal behavior
- record in free writing observations, memories, opinions, impressions, and ideas
- identify and explain characteristics of various forms of written communication
- identify the need to compensate through syntax, structure, and mechanics of writing for stress, juncture, pitch and non-verbal behavior
- classify and categorize and focus material gathered from free recording of ideas, impressions, and experiences
- select appropriate form in terms of purpose, content and audience
- maintain unity in tone, level of language, and point of view
- use punctuation, structure, syntax to compensate for stress, juncture, pitch
- revise to achieve added clarity and effectiveness

- amplify and define central idea with carefully chosen specifics
- appreciate the need to compensate through syntax, structuring, and mechanics in writing for stress, juncture, pitch, and non-verbal behavior
- self-evaluate and accept and assume responsibility for correcting errors and overcoming weaknesses
- strive for increasing competence in writing
- value the writing that represents best efforts and share own writing with others

Note to teachers

Before using the Writing Process GEM, teachers should read all of the program objectives for the written communication strand since they represent the writing process in its entirety. Almost all components of the writing process are inherent in memory writing; however, only a few objectives in each domain were selected for intense focus here. Other objectives could be substituted and the outline for using the procedure could be applied to other forms of writing such as sensory writing, experience-based writing, literature-based writing, etc.

DIAGNOSTIC PROCEDURES

1. Can student release memory in oral response or free recording?
2. Does student recognize memory as a resource for writing material?
3. Can student recognize effective expandable material in recall?
4. Can student form free-flow memory material into patterns and structures?

ACTIVITIES

The experience phase of the writing process is just as important as the later stages since it helps the student become aware of personal experiences as a resource for writing. A range of experiencing activities for students of various grade levels is listed below. The teacher should select an

activity or choice of activities most suitable to the unit being taught. Some students who are unable to release memory spontaneously may require several experiences in order to respond comfortably. The responding phase of the writing process is very closely related to the experiencing stage; neither should be imposed on the student in isolation. It is important that a free and unstructured tone be maintained during the responding phase so that the student can exhaust the potential resources for writing locked in memory.

The student observes:

a. familiar or unfamiliar object

b. living things over a period of time or development

c. pictures or paintings

d. an action, event, or dialogue improvised or pantomimed

e. a film, play, or videa tape

There are many possibilities for observation, and the observation may occur in or out of the classroom.

The student listens to:

a. isolated sounds

b. music which evokes a mood

c. trigger words and phrases for association and concept structuring keys

d. poetry or a story

The student recalls specific incidents:

a. a certain holiday

b. a first date

c. a confrontation

d. an embarrassing situation

or responds to the phrase "I remember when...."

The student records past observations, impressions, or memories in free writing. The spontaneous flow of memories should be completely unstructured,

and at this stage the student should not be encumbered by concerns of mechanics. The raw impressions should be recorded in the natural jumble in which they occur. The outpouring should be kept private to the student. Students who have not done free writing before should try to sustain the flow of writing for five minutes. Students familiar with the procedure should be able to record freely for a longer period. To encourage and exercise free response, teachers may also wish to have students keep a journal in which they collect free-writing experiences. Teachers should notice particularly those students who have difficulty in releasing ideas into writing. A small group of these students might be taken aside for an oral brainstorming session.

The student surveys the free-writing material. Initially this should occur in response to teacher questions and guidelines such as:

- does the writing jump around to several items or center mainly on one item or recurring image?

- do specific details cluster around a specific item or are they distributed randomly?

- do the responses range over a broad or narrow time spectrum?

- are there some particularly fresh phrases or figures of speech?

The teacher may include questions related to the theme of the unit in order to give students a base for initial evaluation.

From the free writing material the student identifies kernels of memory of possible interest to an audience. The student shares orally with a partner or small group these kernels. The partner or group will recommend the kernel(s) which seem best for further development.

The student explores various aspects of the isolated memory kernel:

- sorts out people, places, general impressions, vivid experiences

- experiments with development of one or two of the various components:

  sharpens profile of one or two people on memory strand
  enlarges upon setting, background
  crystallizes complication emerging from memory

Small groups of students may role play or improvise memories selected by each individual in order to see a situation from several points of view. For example, a student whose memory involves a confrontation with a teacher might try taking the role of a teacher in enacting the dialogue.

This kind of exercise may also help the student recall amplifying details to include in the actual writing. The student may wish to do another free recording to capture relevant details for structured writing (See "Point of View" GEM and Improvisation for the Theater by Viola Spolin for more suggestions for role playing activities).

The student reads and views selections specifically based on memory:

biography
autobiography
essays

The student's recall of memories should stimulate recognition of the elements of memory in other authors' writing. The teacher should draw attention to the variety of written forms developed and controlled by memory experience. Following this perceptual analysis of form, the teacher may wish to point out authors' use of a limited number of mechanical devices (choice to be determined by grade level and achievement) used by compensate for stress, juncture, pitch, and non-verbal behavior. Teachers should monitor this component objective and select the item(s) for focus in this particular writing activity carefully. For instance, the use of the comma might be the area of focus for a sustained period.

The student observes the handling of memory in the general context of prose, poetry, and film:

- time sequence techniques such as flashback
- music which enhances memory or suggests movement in time
- fade in, fade out, superimposition or wipe out in film
- linquistic manipulation

The student studies memory as a structuring device by reading, viewing, or listening to memory plays, e.g., Death of a Salesman, The Glass Menagerie, or other selections relevant to the unit. More advanced students should:

- recognize techniques of plastic theater for suggesting memory, e.g., lighting, set design, etc.

- examine symbol in drama as a device to transfer memory, e.g., The Hairy Ape

- analyze TV scripts which are based on memory, e.g., The Waltons, My World and Welcome to It

- recognize the use of the supernatural to integrate memory into the context of the present, e.g., Macbeth; Look Homeward, Angel

- explore sophisticated psychological and philosophical concepts of memory such as those of Freud, Jung, etc.

At this point the student has had an opportunity to release memory experiences and view a variety of writing modes through which memory can be developed. These steps in which the student draws out experiences as well as sees the development of memories in the writing of others are vital in readying students to structure a piece of memory writing.

The student will analyze free-writing(s) closely to:

- separate components of memory, e.g., experience, impression, abstraction, detail, etc.

- sift recorded material for interest packets and memory strands

- classify and categorize recorded material into an organizational scheme such as:
  order of importance
  chronological order
  comparison contrast
  spatial relations
  cause and effect

At this point the student should be ready to expand the memory strand into a loose narrative or vignette. It may be necessary to brainstorm additional amplifying details before the actual writing is undertaken. This piece of writing should be shared in small groups in which students check for such items as:

- is the development of the memory logical in its progression or does it need stronger transitional devices to communicate clearly to the reader?

- are there enough vivid details to interest and involve the reader?

- are there unnecessary or unrelated details which should be excluded?

- what mode of development would enhance the material most effectively - letter, series of journal entries, dialogue, interior monologue, essay, short story, short play, etc.?

- do mechanics, syntax, and structure reflect stress, juncture and pitch? (again, a specific item, rather than all of them, should be drawn into focus, e.g., use of the comma)

The student develops the memory narrative or vignette into a formal structure after considering the effectiveness of various modes of development in relation to the material.

In developing the memory material into a formal structure the student should:

- select level of language appropriate to audience
- maintain unity of tone, level of language, and point of view
- develop the central idea with details, descriptions, experience, etc.
- compensate for stress, juncture, pitch, and non-verbal behavior through syntax, structure, and mechanics

When the formal writing is completed, students will share their products in small groups, reading and discussing the strengths and weaknesses.

It is often helpful to ask each group to select the best piece of writing to share with the whole class. Two or three of the memory writings can be reproduced on ditto or projected on overhead or opaque projector. The first time writing is shared, it will be helpful to have the teacher lead a formal critique and editing session; this gives students a guide for undertaking the procedure and keeping it positive. Later students can act as leaders. The teacher should watch closely that the editing groups contain a mix of students - strong students will challenge and stimulate each other, but they can also be the mentors for students with more serious writing problems. Although the number of items students edit can be increased in accordance with the ascending grade levels, the items should always be limited and specifically identified. Very few students can perform effectively when given just the general instruction "critique and edit."

Students should discuss with each other the suggestions for revision before polishing the memory writing into final form.

EVALUATION

Most of the evaluation process is inherent in the activities described in the GEM. The thrust of evaluation should be the students' increased awareness of personal strengths and weaknesses in writing. Each student should collect finished writing products in a folder. It may be helpful to have students keep a small journal within the folders. After finishing each writing, the student should review the writing process in a short

narrative, citing parts that occurred easily and parts that caused difficulty. The student should pay attention to the facility with which memory release occurs as well as to the later parts of the process. Periodically students should inventory their writing folders, noting changes in writing development and areas in which they feel the need for particular help or emphasis.

MATERIALS

For Teacher:

"Point of View," GEM
Improvisation for the Theater, Viola Spolin
Writing Themes About Literature, (introductory material for the student) Roberts, Prentice-Hall
The Lively Art of Writing, Payne, Mentor
Writing With a Purpose, McCrimmon, H. M. Gousha Co.
Style and Structure, Rankin (Domains Series) Harcourt, Brace, Jovanovich
The Experience of Writing, Baker and Strandness, Prentice-Hall
Writing as a Process of Discovery, Jenkinson & Seybond, Indiana University Press
A Writer Teaches Writing, Murray, Houghton-Mifflin
A Student-Centered Language Arts Curriculum, Grades K-13: A Handbook for Teachers, James Moffett, Houghton-Mifflin

For Student and Teacher:

Telling Writing, Margorie, Hayden
Writing to be Read, Margorie, Hayden
Here and Now, Morgan, Harcourt, Brace, Jovanovich
Write On, Daigon (Domains) Harcourt, Brace, Jovanovich
Writer's Journal: Explorations, McBee, Harcourt, Brace, Jovanovich (Domains)
Discovering Motives in Writing, Falta and Trent, Harcourt, Brace, Jovanovich (Domains)

ENGLISH LANGUAGE ARTS

PROGRAM OF STUDIES - SECTION C

PART II

LEARNING ACTIVITY PACKETS

ENGLISH LANGUAGE ARTS 7-12

the ABC's

Accent on Basic Communication Skills

Table of Contents

	Section	Page
LAPS - Learning Activity Packets	C	1
Concept Clues in Reading	C	2
Creating the Photo Essay	C	13
Film Lap	C	22
Learning Not to Frag	C	32
Learning to Write a Lap	C	40
Poetic Devices	C	49
Pronouncing Pronunciation	C	59
Reading is Recording	C	80
Short Poems and Poetic Devices	C	87
Using the Outline	C	105
Visual Literacy	C	115

LAPS

LEARNING ACTIVITY PACKETS

LAPS are for students:

- to guide the student's learning
- to facilitate learning in the area in which the student has a weakness
- to place responsibility for learning on the student
- to encourage the student to evaluate his own educational progress
- to facilitate small-group and individual work in the same classroom
- to free the teacher to give more individual attention to each learner
- to provide alternative methods to meet several objectives

SKILLS IN CONTEXT READING LAB

CONTEXT CLUES IN READING LAP

RATIONALE

Do you like solving mysteries? A good detective always solves his case by examining a series of clues he finds surrounding the mystery. Clues are the hints that help him understand. The surroundings or environment of the mystery is the context.

Did you know you could solve the "mystery" of any unknown word by examining the clues in the sentence or paragraph in which the new word is found. These clues are called context clues. They are an important part of reading and are sure to help you become as sharp as Sherlock Holmes in solving the unknown.

OBJECTIVES

The student will understand unfamiliar words by combining the cues of word structure, syntax, and semantics.

You will:

1. Recognize that context clues may change the meaning of words.
2. Perceive that words have various meanings in different contexts.
3. Use contextual clues as a tool for reading.
4. Use the repetitive nature of language to understand unfamiliar words.
5. Recognize that meaning is controlled by the position in which words are placed in a sentence.

PROCEDURE

1. Read the LAP carefully and follow the directions for each activity accurately.

2. Use your own paper for the activities.
3. See your teacher at the designated check points (and have your list initialed.) (Optional to program.)

I. RECOGNIZING AND DEFINING CONTEXT CLUES

Here are some of the types of clues:

1. Experience clue - You can "predict" the word from your own experience.
2. Comparison-contrast clue - The new word is exactly like or exactly opposite another word in the sentence.
3. Synonym-definition clue - Often the definition is given in the same sentence.
4. Familiar expression clue - The new word is in an expression that is often used, at least orally.
5. Mood-situation clue - The new word "fits" into the mood already established by the sentence.
6. Summary clue - The new word summarizes (wraps up) everything that has been said before.

Activity A

Try to "solve" the following word mysteries (underlined words) by using context clues. Write the meaning in your own words and list the number of the context clues you used.

	Meaning	Clue
A. Do you want to sully the new furniture?	_____	_____
B. Steak, eggs, and coffee are a masculine breakfast that puts to shame epicine toast and tea.	_____	_____
C. The vendetta, a violent blood feud, often involved an entire village or clan.	_____	_____

	Meaning	Clue
D. The policeman gave him artificial respiration.	_____	_____
E. In a posh restaurant where you are expected to dress for dinner and speak in hushed tones, you are to comport yourself with good manners.	_____	_____
F. Bob sank deeper and deeper into sleep with the soft sound of a piano playing in the distance, and he was completely serene.	_____	_____

(Check your answers with your teacher.)

Activity B

Number your paper from 1 to 9 and write the meaning for the underlined words in your own words. Label the context clues used.

1. Insomnia, an inability to sleep, troubles many people.
2. Her dexterity in gymnastics made me conscious of my own inability to perform the same activities.
3. Are you planning to embellish the Christmas tree with new ornaments?
4. When a driver wishes to turn left at an intersection, he expects to yield to oncoming traffic before completing the turn.
5. The howling of the wind and the pelting of the rain on the roof of the old house were enough to make the two children apprehensive.
6. With 95% of the votes in and Mr. Smith in the lead by a 6 to 1 margin, it was expected that Jones would concede to his opponent.
7. Perjury, the act of lying in court while under oath, is punishable by law.

8. Her timidity was overcome by my display of courage.
9. Our concern for ecology is evident in today's clean-up campaign.

(Check your answers with the teacher.)

Activity C

Read this paragraph and write the meanings of the new words and tell which clues you used.

Tom and his father embarked on an exciting trip to the mountains. Unfortunately, five miles from nowhere their trusty automobile became devoid of petrol. The hiking badge Tom had received in scouting suddenly became highly advantageous to him.

	Meaning	Clue
Embarked	_____	_____
Trusty	_____	_____
Devoid	_____	_____
Petrol	_____	_____
Advantageous	_____	_____

(Check your answer with your teacher.)

Activity D

Take a selection from a science, history or library book. Find 10 sentences that contain words that are unfamiliar to you. List the new words and write the meaning and type of clue you used. (If you can't identify the clue, write down the other words in the sentence that gave you hints as to meaning.)

You should know that there are other types of clues you can use:

- Pictures on the page
- Punctuation
- A word root
- The history of the word

Remember that there are clues to every word in the sentences and paragraphs, the pictures, the titles, and even hidden in your mind.

II. PERCEIVING THAT WORDS HAVE VARIOUS MEANINGS IN DIFFERENT CONTEXTS

You have probably noticed that the same word can mean different things.

I will run home.
I had a run in my stocking.
I made a home run.

The bark of the tree is rotten.
The bark of the dog woke me.

Activity A

Think of 2 more words that change meaning when used in different contexts and write 2 sentences each illustrating them.

Activity B

Have you ever heard the phrase "out of context"? What does a politician mean when he says that he was quoted out of context?
Does the meaning of this sentence change:

"I am for crime..."
"I am for crime prevention."

List an example of how you might be quoted "out of context" in school. Can you imagine the result of this?

The following exercise will show you how your truthful answers to some questions can show up in another context that has an entirely different meaning. Answer these questions first and then ask your teacher for the second part. Put the answers to these questions in the corresponding blank on the second page. Read it aloud when you are finished.

Part I

(proper noun)	1.	List a time of the year or a special event
(proper noun)	2.	Name a famous building
(noun)	3.	Name an unusual animal
(noun)	4.	Name an article of clothing (plural)
(proper noun)	5.	Name a famous person
(proper noun)	6.	Name a football team
(proper noun)	7.	Name a female movie star
(proper noun)	8.	Name a friend
(noun)	9.	Name an item of clothing a girl wears
(noun)	10.	Name your favorite clothing apparel
(verb)	11.	Name your favorite leisure time activity
(noun)	12.	Name a room of the house
(noun)	13.	Name an exotic food
(proper noun)	14.	Name a type of car
(proper noun)	15.	Name an animal (plural)
(proper noun)	16.	Name a teacher
(proper noun)	17.	Repeat your answer of number 16
(noun)	18.	Name 2 things you eat for breakfast
(noun)	19.	Name 2 parts of the body
(proper noun)	20.	Name a breakfast cereal
(noun)	21.	What is another name for a hole in your teeth
(proper noun)	22.	Name a part of the head

(proper noun) 23. Name a car (can be same as 14)
(proper noun) 24. Name 8 people (first names)
(Use quotation marks) 25. Write a famous quotation or something you say all the time.

Part II

Twas the Night Before Christmas - Clement Clarke Moore

Twas the night before_____(1)
When all through the_____(2)
Not a creature was stirring
Not even a _____(3)
The_____(4) were hung
By the chimney with care,
In hope that _____(5)
Soon would be there,
The_____(6) were nestled
All snug in their beds
While visions of_____(7)
Danced in their heads.
While_____(8) in her_____(9)
And I in my_____(10)
Had just settled down
For a long winters_____(11)
When out on the lawn
There arose such a clatter
I sprang from my bed
to see what was the matter
Away to the window
I flew like a flash
Tore open the _____(12)

And threw up the _____(13)
When what to my wondering
Eyes did appear
But a miniature _____(14)
With eight tiny _____(15)
And a little old driver
So lively and quick
I new in a moment
It must be _____(16)
As I drew in my head
And was turning around
Down the chimney
_____(17) came with a bound
He was dressed all in fur
from his head to his foot
And his clothes were all tarnished
With _____(18) and _____(18)
He had a broad _____(19)
And a little round _____(19)
That shook when he laughed
Like a bowlful of _____(20)
He spoke not a word
But went straight to his work
And filled all the _____(21)
then turned with a jerk
And laying a finger aside of his _____(22)
And giving a nod
Up the chimney he rose
He sprang to his _____(23)
To his team gave a whistle
And away they all flew
Like the dawn of a thistle

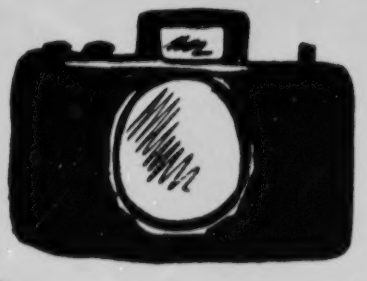
"Now _____(24) now _____(24)
now _____(24) on now _____(24)
On _____(24) on _____(24)
On _____(24) on _____(24)
To the top of the porch
to the top of the wall
Now dash away dash away
dash away all
But I heard him explain
As they drove out of sight
"
_____
_____"(25)

REVIEW AND STUDENT EVALUATION

Answer the following on your paper:

1. What are some of the context clues?
2. What does clue mean in reading?
3. What does context mean?
4. Do you think that you have met the objectives listed on page 1 (you can recognize and use context clues to understand a new word.)
5. Which activities were most helpful to you in understanding context clues? Which ones were not helpful?

CREATING THE PHOTO ESSAY LAP



CREATING THE PHOTO ESSAY LAP

RATIONALE

The photo essay is a message in pictures. It is like the type of written composition called exposition; therefore, the same basic organizational patterns that apply to exposition apply to the photo essay. The photo essay must have UNITY, CONTINUITY, CONSISTENCY, and a STRONG BEGINNING. It should also develop logically to a climax or conclusion.

READ THE ENTIRE LAP CAREFULLY!
(Then decide if you want to work alone or with a partner.)

OBJECTIVES

At the end of this LAP you should be able to:

1. Select and limit a topic
2. Research a topic, make notes, and discard unimportant material
3. Arrange the facts into a logical sequence to emphasize the theme
4. Write a picture script to present the theme
5. Take the pictures
6. Mount the pictures to share
7. Complete the student evaluation
8. Share the photo essay

I. SELECT AND LIMIT TOPIC

A. Present a topic that is significant to you and appealing to your audience. Some possible topics include a community/school probelm; a topic in science, natural history, or art; an achievement in some field of endeavor; or a represen-

tation of a symbol or theme presented in reading you have completed.

B. Keep certain restrictions in mind. SELECT A TOPIC:

1. that will not be outdated in the near future.

2. that is strongly visual--imagine that you are taking your readers on a seeing field trip.

3. that will allow you to control audience impressions and convey your message through pictures.

C. After selecting a topic, explain to a friend the pictures you would take to show your idea. If you need more than 20 photos, limit your topic more!

D. State your topic in one sentence which shows the main idea you want to present.

Show the statement of your topic to your teacher.

II. RESEARCH, TAKE NOTES, AND SELECT APPROPRIATE DETAILS

A. Accumulate facts and details by asking questions, listening to records, looking around you, viewing filmstrips, and reading books, magazines, and newspapers.

B. Record each fact and detail on a separate card.

C. Select the most important facts and details for your photo essay and discard the unnecessary material.

D. Show your teacher the fact cards you have selected.

III. ARRANGE THE FACTS AND DETAILS INTO A LOGICAL SEQUENCE

A. Keep in mind that a photo essay is similar to a word essay. In the word essay the general idea is presented in a key sentence. The remaining sentences contain supporting details or facts. In your photo essay, the general idea is presented by a key picture. The key picture is supported by a series of pictures that clarify the key picture.

B. You may want to organize the material in chronological order or a flashback, and/or you may want to organize the material to prove a point, relate a definition, show comparison/contrast, or present a cause and effect relationship.

C. Try arranging your index cards in several different organizational patterns. When you are satisfied, test the arrangement on your partner or on another student.

D. Show the final arrangement to your teacher.

IV. PREPARE A SCRIPT

A. A picture must be planned for each fact or detail you plan to include in the photo essay. This script will tell the photographer what will appear in each picture.

B. Prepare the script by describing the pictures or sketching the actual composition of the pictures on the backs of the research index cards. Each card should indicate:

1. the contents of the picture
2. the angle of the view
3. the distance from the subject
4. the emphasis
5. the location
6. the people and props involved

C. Show your script to a friend as a check to see that it is clearly understandable.

D. Show your teacher the final script.

V. TAKE THE PICTURES

A. Use your own camera or borrow one from the school.

B. Practice taking the pictures without film in the camera.

C. When you feel comfortable using the camera, load the camera with film and shoot your photo essay. The order in which you shoot the photo essay will not matter since you can arrange the photos after they are developed.

D. Turn in your film for processing.

E. Wait patiently for the processed pictures!

VI. MOUNT THE PICTURES

A. Select a piece of poster board.

B. Arrange the pictures in order as indicated by your script so that they will communicate your idea most effectively.

VII. COMPLETE THE STUDENT EVALUATION

VIII. SHARE THE PHOTO ESSAY WITH CLASS

STUDENT EVALUATION FORM

I. Briefly describe your role in making the photo essay. Consider whether you met the objectives set out at the beginning of the LAP.

II. If you worked with a partner, evaluate his/her role in the production of the photo essay. Give your partner a grade for the work.

III. List the things you feel you learned making the photo essay.

IV. State the grade you would give yourself for the process_____

State the grade you would give yourself for the final product_____

	Checklist Objectives	Projected dates begin/complete	Actual date of completion	Teacher's Initials
	I. Select and limit topic			
	II. Research, take notes, and select appropriate material			
	III. Arrange sequence			
	IV. Prepare a script			
	V. Take the pictures			
	VI. Mount the pictures			
	VII. Complete student evaluation			
	VIII. Share the photo essay			

TURN IN CHECK LIST AND STUDENT EVALUATION FORM TO YOUR TEACHER!

TEACHER EVALUATION FORM

I. Comments on the process:

II. Comments on whether the ojbectives have been met:

III. Comments on the final product:

IV. Grades for: process_____objectives_____product_____

film

FILM PRODUCTION LAP

OBJECTIVES

By the time you complete this LAP, you will be able to:

1. Utilize film language properly
2. Visualize shots
3. Organize visual fragments into a unified whole
4. Make a story board
5. Create a precise visual statement by writing a film script
6. Shoot a film with a camera
7. Edit the film you created
8. Select sound and/or music to enhance the theme or message of the film
9. Present a finished film to the class

PROCEDURE

1. Select a group of people with whom to work--or you may work individually.
2. Plan your time carefully. (Remember that processing your film usually takes several days or a week.)
3. Read the ENTIRE LAP before setting up a tentative time schedule. (see p. 14)
4. Read Exploring the Film. Pay particular attention to Chap. 15, pp. 177-89.

I. ORGANIZATION OF VISUAL

Each group or student should:

1. Secure one Kodak Photo Discovery Set from the teacher.

2. Select 15 photos and arrange them in three different patterns to achieve three different effects.
3. Briefly note the sequence of each pattern in one paragraph. (a separate paragraph for each pattern)
4. Turn the three paragraphs in to your teacher.

II. CAMERA WORK--VISUALIZING THOUGHTS

1. Under your teacher's guidance, master the techniques of loading the camera, focusing the camera, and changing the light setting.
2. Decide on a simple sequence--e.g. a film sequence of someone walking into the room and tripping.
3. In order to get a feel for the camera, each member of the group should practice shooting the sequence with an unloaded camera, occasionally changing angles, timing, and distance.
4. As a group, determine which combination of shots would be most effective.

III. AN IDEA FOR YOUR FILM

"YOU PHOTOGRAPH THE NATURAL LIFE, BUT JUXTAPOSITION OF DETAIL CREATES AN INTERPRETATION OF IT."

1. Brainstorm within your group for an idea or theme to present.
2. Consider the following suggestions:
   a) Shoot a stationary object or still life from as many angles as possible in order to make the object "move"
   b) Record a person in movement by photographing the hands, feet, eyes, head, etc. of different people, yet produce the impression of one person

c) Satirize an advertisement: "Are you a little lovelier each day?" "Is your breakfast full of sunshine?"
d) Make a sociological comment by contrasting images you would select to portray the city and the suburbs.
e) Contrast perception of the world when one is in and out of love.
f) Film an old melodrama.

3. State your theme in a sentence and briefly summarize your plot.
4. Show the theme and plot to your teacher.

IV. STORY BOARD

(the story board is a rough sketch of the different scenes in the film)

1. Cut several pieces of paper into squares.
2. Sketch a cartoon of the action on each square.
3. Place the title on the first square.
4. Specify the credits in the following squares.
5. Write a one line description of the action on the back of each square.
6. Present the entire film on the story board by arranging the squares in the best order.
7. Show the story board to your teacher and have the teacher initial your check list.

V. FILM SCRIPT

1. Make the shooting script from your story board. (see sample below)
2. Obtain 3x5 cards from your teacher or make your own squares by cutting paper.
3. Use the first card to state your theme and basic plot.

4. Show the completed script to your teacher and have the teacher initial your check list.

SHOT NUMBER	CAMERA POSITION	LENGTH IN SECONDS	LOCATION
DESCRIPTION OF THE SHOT			
ACTORS		PROPS NEEDED	

VI. S H O O T I N G

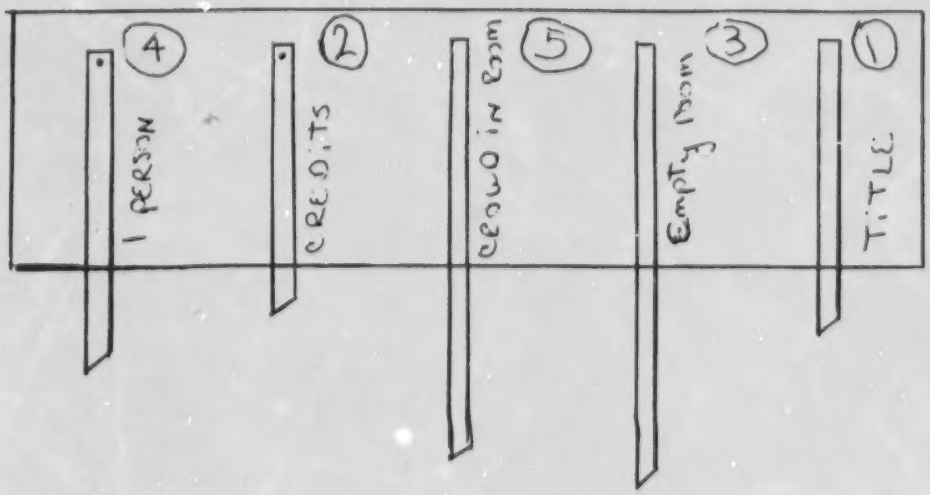
NOTE: A super-8 cartridge or roll of 8mm film is about $3\frac{3}{4}$ minutes in length.

1. Organize the equipment and crews. (You may want to give each of the group members a specific job such as director, camera man, etc.)
2. Schedule rehearsals and dry runs during your class period or after school.
3. Schedule the shooting date and reserve the camera for that time.
4. Shoot following your script.
5. Edit as much as possible in your shooting.
6. Turn the film in for processing.
7. Wait patiently for processing to be completed.
8. Have your teacher initial your checklist when your film has been turned in for processing.

VII. V I E W I N G T H E R U S H E S A N D E D I T I N G

1. View your film using the projector.

2. Decide whether you need to reshoot any scenes or sequences. If so, go back to the pages which explain the techniques of shooting and refer to your 3x5 cards which describe the sequences you need to reshoot.
3. Re-schedule shooting, shoot again, have the film processed, and view the new sequences.
4. Learn to use the editor and splicer. (See teacher for instruction)
5. Using a pair of scissors, cut your film where the sequences are out of order.
6. Make an editing board.
   a) Take a piece of cardboard and mount it on the classroom wall.
   b) Attach the various final cut sequences at the top of the cardboard by putting a straignt pin into one of the sprockets.
   c) Throw away any sequences you do not plan to use.
   d) Identify each sequence by a brief notation at the top by the pin.
   e) Number the sequences in the order in which you want to splice them.



7. Splice the sequences together.
8. View the film again.
9. Repeat any of the previous steps in order to enhance the overall effect of the film.
10. When you are satisfied with the edited version of your film, inform your teacher and obtain the teacher's initials on your checklist.

NOTE: Although you love every inch of your film, cut out anything that is visually weak or is a deterrent to the audience's comprehension of the film.

VIII. S O U N D

1. Select music or sound effects to create the mood suggested by the theme.
2. Tape the music or sound effects.
3. Practice coordinating the film with the sound track.

IX. P R E S E N T A T I O N

1. Sign up for a presentation date.
2. Bring film and sound track to class on day of presentation.
3. Complete the student evaluation form.
4. Give completed checklist and evaluation form to the teacher.
5. Show the final product.
6. Oh, those critics!!

STUDENT EVALUATION FORM

1. Briefly describe your role in the making of the film. Consider whether you met the objectives.

2. In two sentences, evaluate the other group members and give each a grade for the work on the final product.

3. List the things you feel you learned in making your film.

4. State the grade you would give yourself for the process: _____
objectives: _____
final product: _____

	Checklist	Projected dates begin/complete	Actual date of completion	Teacher's Initials
	I. Organization of visuals			
	II. Visualizing the shots			
	III. Idea for the film			
	IV. Story board			
	V. Film script			
	VI. Shooting			
	VII. Editing			
	VIII. Sound			
	IX. Presentation			

TEACHER EVALUATION FORM

1. COMMENTS ON THE PROCESS:

2. COMMENTS ON MEETING THE OBJECTIVES:

3. COMMENTS ON THE FINAL PRODUCT:

4. Grades for: PROCESS_____
OBJECTIVES_____
PRODUCT_____

LEARNING
TO
FRAG
LAP

LEARNING NOT TO FRAG LAP

RATIONALE

Are you tired of seeing FRAG written all over your papers? Are you ready to do something about this problem? Since the primary purpose of writing is to communicate a complete idea, it is important to recognize fragment effors in your own writing, be able to correct them, and avoid making them in future writings.

OBJECTIVES

Upon completion of this LAP, you will:

1. Distinguish between fragments and complete sentences.
2. Expand and combine given fragments by adding words which will make them sentences.
3. Construct complete sentences in your own writing.

PROCEDURE

1. Select two other students with whom to work.
2. Read each activity CAREFULLY and follow the instructions ACCURATELY.
3. See your teacher at all of the designated check points.

EXPLANATION

PART OF THE COMPLETE THOUGHT IS MISSING IN A FRAGMENT.
It may tell WHO, but not WHAT:
Eskimos who live in northern Alaska. (WHAT about the Eskimos who live in northern Alaska?)

It may tell WHAT, but not WHO:
Wear clothes made of beautiful furs. (WHO wears clothes made of beautiful furs?)

WHERE IS THE MISSING PART OF THE IDEA???

1. The other part of the idea is in the writer's head.
We think faster than we write, so some words are thought, but not written.
EXAMPLE - You think: "Eskimos...Eskimos...what can I say about Eskimos?"

REMEDY - Take the word "Eskimos" out of your head and put it on paper.

2. The other half of the idea is in a preceeding or following sentence.
EXAMPLE - You write: "Many of the Eskimos who live in northern Alaska wear clothes made of beautiful furs."
You stop, instinctively put a period, look back at what you have written, and then think of something else to say.
You write: "Although they don't have much money.
(This last remark is a FRAGMENT. The other part is in the previous sentence.

REMEDY - Join the two parts of the idea. This can usually be done in several ways.

1. Put the FRAGMENT at the end of the main idea:
Many of the Eskimos who live in northern Alaska wear clothes made of beautiful furs although they don't have much money.

2. Put the FRAGMENT at the beginning of the main idea.
Although they don't have much money, many of the Eskimos who live in northern Alaska wear clothes made of beautiful furs.

Activity I

GAME CONCEPT - In the FRAGMENT BOX are cards with fragments written on them. Some of the fragments tell WHO, and need a WHAT; some of them tell WHAT, and need a WHO. The goal is to get rid of the fragment cards by pairing them with other fragment cards to form complete thoughts. The first person to create ten complete sentences wins.

DIRECTIONS -

1. Pick up the FRAGMENT DECK which contains 40 fragments - 20 WHO's and 20 WHAT's.
2. Select two players and one referee.
3. One player deals ten cards to each player.
4. Place the remaining cards face down in the middle of the table.
5. If you can match any two cards in your hand to make a complete sentence, show the sentence to the referee for validation. (Set validated cards aside.)
6. Draw new cards from the pile to replace those validated. (Each player holds ten cards.)
7. When both players have done this, the dealer asks the other player, "Give me a WHO" (or a WHAT, depending upon what he holds in his hand.) The person must give what is requested if he has it; if not, the dealer draws a card. If the new card matches, the dealer shows it to the referee for validation and draws two more cards. A player may only make one pair per turn.
   The dealer then discards one card and starts the discard pile so that he still holds ten cards in his hand.
8. The other player draws a card if he is not holding ten cards in his hand.

9. He then has two options - ask for a WHO or WHAT, or pick up the top card on the discard pile. The player then proceeds as the dealer did.

NOTE: Should either player give a WHO for a WHAT or a WHAT for a WHO, he must forfeit his turn.

10. The first player to accumulate ten complete sentences wins and becomes the referee for the next match. Play three games.

Activity II

As a group, construct a new set of fragment cards. Begin by using the corrected sentence fragments from the writings in your folder. Make up enough additional sentences to complete the deck.

CHECK POINT - Show the deck to your teacher. Have your CHECKLIST initialed.

Activity III

GAME CONCEPT - Invent complete sentences by using words which must begin with certain letters to see who can invent the most complete sentences with a given set of letters in five minutes.

EXAMPLE - Start with five initial letters followed by blanks, such as:

T_____ b_____ d_____ i_____ h_____

Possible sentences are:

The black dog is here.
The big dragon invades hell.
Tall boys drink ink happily.

DIRECTIONS -

1. Pick two players and one referee.
2. The referee writes five initial letters followed by blanks, as in the example.
3. The players copy the letters and at the referee's signal begin to invert sentences. The sentences may be nonsense, but they must express complete thoughts.
4. When the referee calls time, each player reads his sentences aloud to be sure all sentences express complete thoughts. The referee is the final judge.
5. The player with the most correct sentences becomes the referee for the next round. Each round consists of three sets of letters. Each player should total his correct sentences for the three sets of letters. Play three rounds.

CHECK POINT - Show your game sheets to your teacher and have your CHECKLIST initialed.

POST TEST

Complete the post test by yourself, using your own paper.

A. Expand the following fragments into complete sentences:
   1. That he will never be elected president.
   2. A practical experience that everyone should have.
   3. The fact that he won the pole vault in the meet.
   4. Denying his original statement.
   5. Robert Jordan learned to his horror.

B. Combine the following elements into one complete thought:
   1. It was a touching sight. The children playing gently with the tiny puppy.
   2. Jesse James was a notorious outlaw who used the trickiest means of escape. But, in the end, was caught.
   3. The history teacher, together with his students, tried to approximate the height of the Washington Monument. Then posed for a class picture in front of the monument.
   4. Joe and I decided that the wisest thing to do was to get Tom out of there as quickly as possible. Before he made another one of his smart remarks and caused us all to be thrown out.

CHECK POINT - Turn in your post test to your teacher and have your CHECKLIST signed.

CHECK LIST

		Date Begun	Date Completed	Initials
	Activity II			
	Activity III			
	Post Test			

Briefly evaluate your performance on the activities in this LAP. Has the LAP nelped you recognize and correct fragments? Have you met the ojbectives stated on page 1?

English Language Arts 7-12
Section C
October 21, 1974

LEARNING TO WRITE A LAP

LEARNING TO WRITE A LAP

RATIONALE

A LAP (Learning Activity Packet) serves as a guide to students and teachers as they learn. A LAP frees the teacher to help students in small groups or individually since the teacher's time is not spent giving directions. LAPs also facilitate a number of learning experiences occurring simultaneously within one classroom. The LAPs may be written by teachers, students, or teachers and students.

OBJECTIVES

When you have completed this LAP you will be able to:

1. Determine a topic and rationale
2. Determine the objectives
3. Develop fully explained methods to meet the objectives
4. Design a check list, a student evaluation form, and a teacher evaluation form
5. Prepare a final product.
6. Share and test the product

PROCEDURE

To complete this LAP:

1. Read the outline for each objective.
2. Follow the directions for each activity.
3. Obtain initials at the designated points.

I. DETERMINE A TOPIC AND RATIONALE

A. Choose a partner to work with.

B. Decide on a topic.

1. A LAP can be written for:

   a) A concept--alienation
   b) A project--film production
   c) A skill--punctuation/quotation marks

2. In choosing the topic, consider:

   a) Is this worth the student's time and interest to learn?
   b) Can tangible objectives be set for learning this idea?
   c) Are there alternative methods so all students can meet the objectives?
   d) Does this topic lend itself to realistic student and teacher evaluation?
   e) Does the topic lend itself to individual or small group work?

C. Write the rationale.

1. Give the reader a brief and straightforward reason for working on the LAP.
2. Indicate to the reader whether this LAP is appropriate to his current learning needs and experiences.

ON A 3x5 CARD:

1. Write the name of your partner.
2. State the topic in one sentence.
3. Write the rationale.

SHOW CARD TO APPROPRIATE PERSON FOR CHECKLIST INITIALS

II. DETERMINE THE OBJECTIVES

A. State what LAP-user will be able to do when LAP is completed.
B. State objectives briefly at the beginning as a guide to students and teachers.
C. Re-state the objective specific to each task designated by the development of the LAP.
D. State objectives so that there are tangible results for student and teacher to identify.
E. Incorporate objectives into a checklist so that students are constantly aware of progress.
F. Consider in the evaluation how well each objective has been met.

ON SEPARATE 3x5 CARDS STATE EACH OBJECTIVE.

SHOW CARDS TO APPROPRIATE PERSON FOR CHECKLIST INITIALS.

III. DEVELOP THE METHODS TO MEET THE OBJECTIVES

A. Methods should provide alternatives for:

1. Learning abilities--slow/fast
2. Learning styles--group/individual
3. Learning interests--visual/oral/written

B. Methods should be flexible to suit various time periods.

C. Methods should provide activities adaptable to a variety of units or courses.

(A film LAP could be used as a project for students in any course or as a major focus for every student in a film study/production unit.)

D. Methods should tell the students as briefly as possible what to do and how to do it. KEEP IT SIMPLE!

FILL IN THE METHODS TO MEET EACH OBJECTIVE ON THE APPROPRIATE CARDS FROM II. (Use back of each card.)

SHOW COMPLETED CARDS TO APPROPRIATE PERSON FOR CHECKLIST INITIALS.

IV. DEVELOP A CHECKLIST, STUDENT EVALUATION, AND TEACHER EVALUATION

A. The checklist should provide:

1. An inventory of the objectives to be met
2. An opportunity for teacher and student to see the student's immediate progress

B. The student should evaluate the process, meeting the objectives, and the final product.

1. If the student has worked in a group, the group process should be evaluated.
2. The student should consider how well all of the objectives have been met.
3. The student should evaluate the product on an individual basis as well as in relation to other similar products in the class.

C. The teacher should evaluate:

1. The student's work process
2. The student's meeting of objectives
3. The final product

(The teacher should make written or oral comments on each of the items.)

SHOW THE DESIGN OF THE CHECKLIST, STUDENT EVALUATION, AND TEACHER EVALUATION TO THE APPROPRIATE PERSON FOR CHECKLIST INITIALS.

V. PREPARE THE FINAL PRODUCT

A. Find an attractive way to present the final product.

1. Group ideas and activities in logical order and workable task clusters.
2. Avoid "type turn-off" by using a variety of type faces, printing, diagraming, cartooning, etc.,to enhance the layout.
3. Use variety for attention and emphasis.

B. Make a master that can be easily reproduced by a variety of methods such as ditto, Thermofax, Xerox, etc.

C. Make checklist and evaluation forms consumable (individual sheets for each student) and make the rest of the LAP to be recycled.

VI. SHARE THE FINAL PRODUCT

A. Consider the evaluation of the product.

B. Revise or reshape as necessary.

LAP WRITER'S EVALUATION FORM

I. Briefly describe your role in creating the LAP. Consider whether you have met all the objectives.

II. Evaluate your partner or group's role. Write two sentences for each. Project a grade where appropriate.

III. List the things you have learned in the process of writing the LAP.

IV. Evaluate the overall effect of your final product.

V. Project a grade for your:

process_____

meeting the objectives_____

product_____

LAP USER'S EVALUATION FORM

I. Does the LAP process serve to meet the stated objectives? Comment.

II. Does the final product work effectively to meet the objectives? Comment.

III. List the strengths of the LAP:

List the weaknesses of the LAP:

IV. What changes would you make to improve the LAP?

V. Project a grade for:

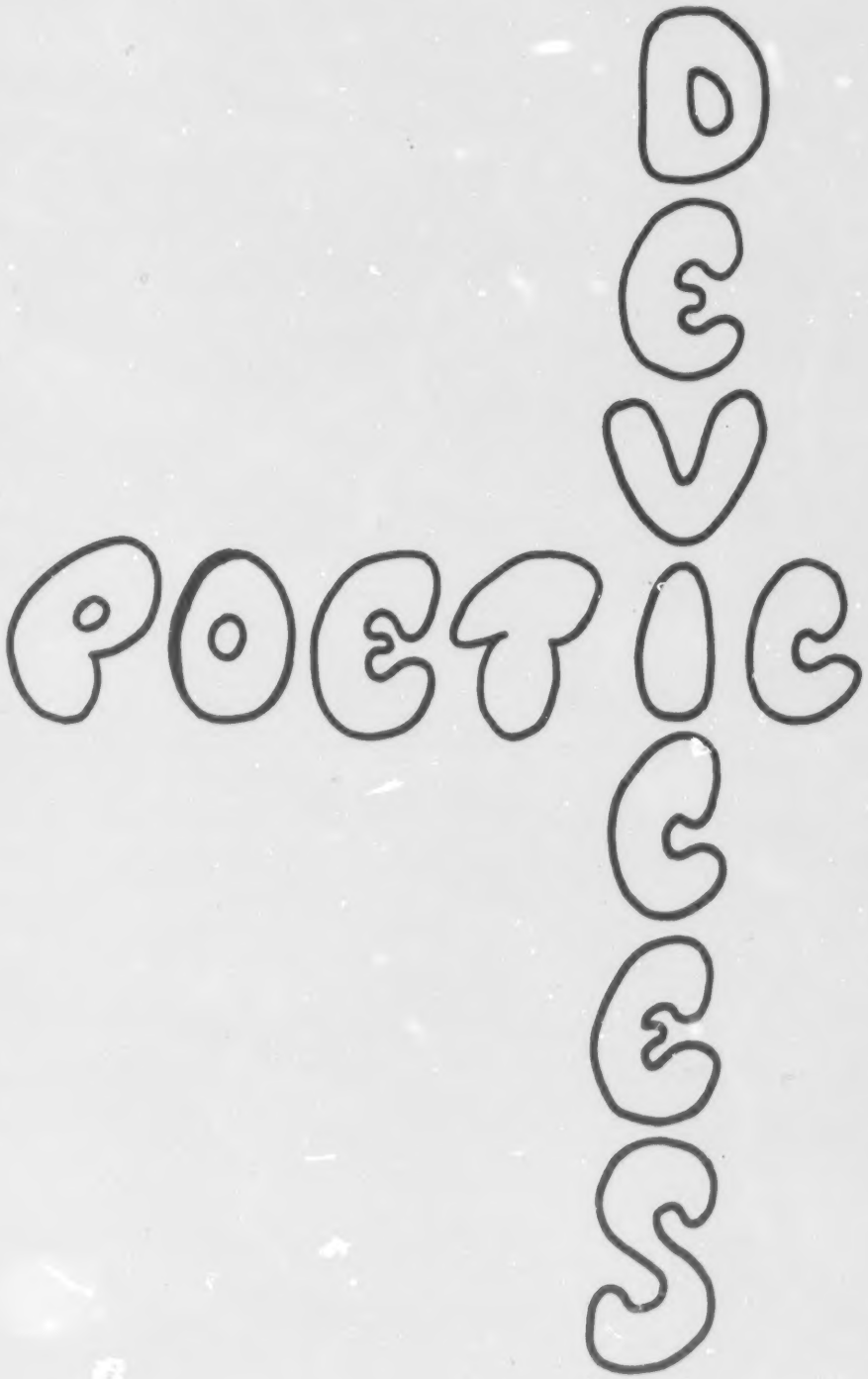
process_____

objectives_____

product_____

CHECKLIST

	Teacher's Initials	Checklist	Projected dates-begin/complete	Actual date of completion	
		Determine topic and rationale			
		Determine objectives			
		Determine methods			
		Design checklist, student evaluation, and teacher evaluation			
		Prepare final product			
		Share and test final product			


POETIC
SEEDS

I. THE SIMILE

A. Study the following similes and see if you can discover what they all have in common:

-the eagle falls like a thunderbolt-
-streets that flow like a tedious argument of insidious intent-
-mornings as fresh as washed parsley-
-clocks ruling like overseers-

B. Did you notice that all the similes:
1. compare two different things
2. use the words like or as to make the comparison
3. create a fresh, unexpected image
4. have a common characteristic in the two things being compared even though the elements themselves are basically different.

C. See if you can write 2 very vivid and fresh similes of your own keeping the following additional guidelines for good comparisons in mind. WRITE THE SIMILES ON YOUR OWN PAPER!

1. Comparisons should not be strained or too far-fetched. There is no similarity in the objects compared in "The cat's eyes were like luminous peas."
2. The two haives of the comparison must match grammatically. Cracks on the floor of an ancient mansion are not like an old man's palm: the cracks are like the wrinkles; the floor is like the palm.

II. THE METAPHOR

A. Study the following metaphors and see if you can discover what they all have in common:

"Life's but a shadow..."
"His words were oaks in acorns..."
"Night falls, a great and sombre hymn..."

B. Did you notice that all the metaphors:
   1. compare two different things directly.
   2. do not use the words like or as to make the comparison.
   3. create a fresh and unexpected image.
   4. have a common characteristic in the two things being compared even though the elements themselves are basically different.

C. See if you can write 2 very fresh and vivid metaphors of your own keeping in mind the characteristics stated above and the general guidelines for good comparisons stated in I, C. REMEMBER! You can't use like or as in writing a metaphor.

D. Read your metaphors to a friend to check them for their effectiveness -- is the image vivid and clear?

E. When you are satisfied with the results, make a final copy of your metaphors and show them to your teacher.

F. The simile and metaphor are poetic devices which help the author make his experience or idea more vivid and concrete to the reader. Look back over the poetry you have written. Did you use any similes or metaphors? If you did, make a list of them.

*G. Try writing a poem using any of the forms you have studied in the first half of the LAP and employing a simile and/or metaphor to make your writing more effective.

III. ALLITERATION

A. Study each of the lines carefully to see if you can distinguish the characteristics of alliteration - a sound device used in writing poetry.

*(optional activity)

"Some sat, some stood, some slowly strayed."
"Pensive poets painful vigils keep."
"He clasps the crags with crooked hands."

B. Did you notice that in the first line each word begins with S? This is an unusually long alliteration. Do you see the 3 words starting with P in line 2? What sound recurs in line 3?
Alliteration consists of the repetition of a consonant sound. This repetition can:
1. create a mood - hard sounds vs. soft sounds
2. create a sense of sound unity in the poem
3. reinforce the effects of rhythm and rhyme in light or more humorous poems
4. create a strong impression - everyone remembers "Peter Piper picked a peck of pickled peppers..."

C. See if you can write 2 lines which include alliteration.

D. Read your alliterations aloud to a friend to check the effects.

E. When you are satisfied with the effect, make a final copy of your alliterations and show them to your teacher.

F. Alliteration is the sound device which deals with consonants. Assonance is the repetition of vowel sounds. Ex. - story, holy, folding, role. It is used generally for the same purposes as alliteration.

Look back over the poems you wrote in the first part of this LAP. Make a list of any examples of alliteration or assonance which you find in your own writing.

*G. Try writing a poem of your own, using any of the forms you have studied. Also incorporate the use of alliteration or assonance in the poem.

IV. ONOMATOPOEIA

A. Onomatopoeia is hard to pronounce but easy to recognize and fun to use. It simply means the words that imitate the sounds they describe. Here are some examples:

whisk plop whip whack tinkle crisp
crunch hiss clump sizzle buzz
crackle plink thud

B. Make a list of as many onomatopoetic words as you can think of.

C. Choose some of the really good words from your list and use them in some lines of your own. Such as: "The whim of father's racquet and the whack of brother's bat on cousin's ball..."

D. Test the effect of your onomatopoetic lines by reading them to a friend.

E. When you are satisfied with the results, show your lines and the list to the teacher.

F. Check back to see what onomatopoetic words you have used in your poems. Make a list of them.

*G. Try writing a poem of your own which includes several onomatopoetic words to create a vivid sound image.

*(optional activity)

V. PERSONIFICATION

A. Personification does just what it says; it "personifies" objects which normally do not exhibit human characteristics. Study the examples and see if you can figure out how the personification works in each one:

"A wrinkled sea beneath him crawls"
"Spring has always known..."
"The morning poked its head in smelling of apple blossoms"
"Silence walks on tiptoe through the house."
"Pensive and sad the evening star shines out..."

B. Can the sea really crawl?
Does spring have the intellectual powers to know?
Does morning have a head it can stick in anywhere?
Can silence walk?
Does a star have emotions?

C. The purpose of personification is similar to that of the simile and metaphor. Personification makes writing more vivid and concrete. Try to write some lines of your own like those in A.

D. Test the effect of your personifications by reading them to a friend.

E. When you are satisfied with the effects make a final copy of your personifications and show them to your teacher.

F. Look back over the poems you have written and check to see whether you have used personification. Make a list of any examples you find.

G. Using any of the forms you have studied, write a poem which includes a personification.

*(optional activity)

VI. THE FINAL PRODUCT

A. Choose several of the short poem forms which you have enjoyed (and which are suitable) and write some poems which incorporate the use of the poetic devices you have learned in this section of the LAP. (The diamante and probably the concrete and haiku poems will not be suitable.)

B. Your poems may all be written around a single theme or each poem may treat a separate theme. You may use more than one poetic device in a single poem (a personification might include an alliteration or onomatopoeia), but you should use each device at least once. REMEMBER! poetic devices do create strong effects so don't dilute them by cluttering one poem with too many.

C. Combine these new poems with your earlier ones. Also include any of the optional activity poems you have written. Exercise your talents and imagination to make your booklet as attractive as possible. You will probably want to try your poems on an audience (a friend) before making the final copies for your booklet.

D. Be prepared to share your booklet with the class.

E. Complete the STUDENT EVALUATION FORM.

VII. THE FINAL CHECK

A. Browse through such poetry books as Reflections on a Gift of Watermelon Pickle, Some Haystacks Don't Even Have Needles, Sound and Sense, or any others available to you.

B. Pick out some poems of various types (any types!) that interest you and read them.

C. As you read, watch for the use of the poetic devices: simile, metaphor, personification, alliteration, onomatopoeia.
Keep a list of particularly good ones that you find.
Label each device as to the type.
Also record the title of the poem in which each device appears.
(List at least 10)
Star the poems you liked the best.

D. Attach this list to your EVALUATION when you turn it in.

STUDENT EVALUATION FORM

I. Briefly describe your work in developing the final product. Consider your work on the individual activities and whether you met the objectives set out in the beginning.

II. List the things you feel you learned in your study of poetic devices.

III. Evaluate the total effect of your final product.

IV. Give yourself a grade for the process_____

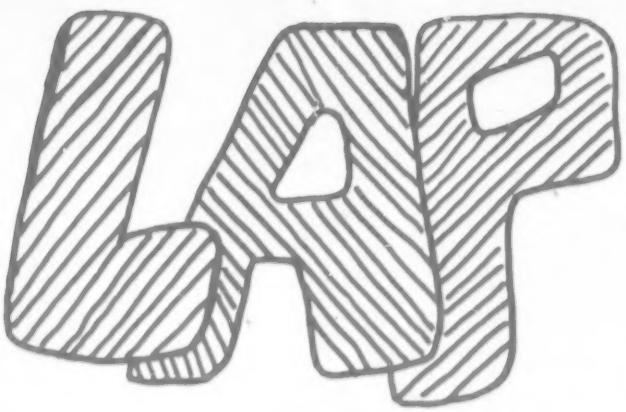
objectives_____

product_____

Checklist	Projected dates begin/complete	Actual date of completion	Teacher's Initials	
I. The Simile				
II. The Metaphor				
III. Alliteration				
IV. Onomatopoeia				
V. Personification				
VI. Final Product				
VII. Final Check				
VIII. Student Evaluation				

PRONOUNCING

PUNCTUATION



PRONOUNCING PUNCTUATION LAP

RATIONALE

How can anyone pronounce . ? ; ! " ' ?

Read the following sentences silently. Then aloud.

Listen carefully to your own voice. (Use a tape recorder if possible.)

1. My uncle Captain Leslie said James is a poor sailor
2. After eating my wife the dog and I took a walk
3. The ninth inning was over the Red Sox had lost another game
4. He told them all he knew in ten minutes after that he had to refer to his notes
5. Inside the palace was somewhat less impressive
6. After all the excitement over the upset victory was quite understandable

Spoken English uses voice changes to help make meaning clear.
Written English uses punctuation marks to help show voice changes.

Add punctuation marks to show how these sentences should be read.
Now let other students read the sentences aloud.

They are PRONOUNCING your PUNCTUATION.

Does <u>your</u> punctuation show them how the sentences should be read?

OBJECTIVES

When you complete this LAP, you will be able to:

1. identify and use correctly the end marks of punctuation.
2. use the comma correctly as a separator, introducer, and interruptor.
3. use the semi-colon correctly in compound sentences.
4. use the colon to introduce a quotation.
5. use double and single quotation marks correctly.
6. use punctuation signals as an aid in reading.

PROCEDURE

To complete this LAP:

1. Read each explanation completely.
2. Follow the directions for each activity carefully.
3. Use your own paper to do the written activities.
4. Obtain your teacher's initials at the designated checkpoints.

Punctuation Pre Test

If you can make 100% on the following quiz, you have already mastered the skills of this LAP. If you make a lower score, try to improve your skills through using this LAP.

Directions:

Do exercises 1 and 2. Exercise 1 will test your ability to use end marks correctly. Exercise 2 will test your ability to use commas, semi-colons, and quotation marks.

Exercise 1.

Write on your paper only the final word of each sentence followed by the proper end mark. Add the first word of the following sentence.

1. What a day we were late to school because the icy roads slowed down the school bus my English teacher called on me because I was whispering to Betty can you guess what he wanted he wanted me to tell the whole class what I had whispered to her was I embarrassed what could I do I just looked foolish and said nothing

2. Do you think this is all that went wrong today no indeed lunch hour was terrible I had forgotten to bring any money and I couldn't borrow any talk about starving what do you think was on the menu they had hot roast beef sandwiches it was awful

Exercise 2

Copy the following sentences on your own paper, inserting commas, semi-colons, and quotation marks where necessary.

1. Mother had planned to serve hot dogs and rolls potato chips baked beans salad and ice cream and cake.
2. Helen the president of the club conducted the meeting a membership get-together.
3. No George I haven't met Mrs. Williams our new adviser she has only been here three days.
4. Mary John asked can you help me with that math problem?
5. My father always says never say I can't say I will try.
6. Before we go on vacation I must buy new tires.

CHECK POINT ONE: Turn in your paper to be marked. If you score 100%, have your record sheet checked for this skill. If you score 100% on exercise 1, you may skip the sections on end punctuation. If you score 100% on Exercise 2, do only the sections on end punctuation.

Activity 1 - English Punctuation

1. Space

Did you realize that space is used as an end punctuation indicator?

Space indicates the pause your voice makes at the end of a sentence.

Read aloud (and tape, if possible) a short section from your current reading. Hear (and tape) another student reading the same section aloud. Listen carefully for pauses in the reading. Compare the pauses with the written text. Can you hear the pauses that mark the end of each sentence?

In your own writing, use a space at the end of each sentence. If you type, you must space twice at the end of a sentence.

2. Punctuation Marks

In written English, the period . is used after a statement. (Declarative sentence)

Today is my cat's birthday.

The question mark ? is used after a question. (Interrogative sentence)

Where is my cat?

The exclamation mark ! is used to show strong or sudden emotion. (Exclamatory sentence)

Help! My cat is lost!

Hear the difference: Was she angry? Was she angry!

A sentence which gives a command is called an imperative sentence. It may be followed by either a period or an exclamation point - to show how the writer wants it read. Read both sentences aloud. Can you hear a difference?

Please help me find my cat.
Please help me find my cat!

Now -- Read the following sentences aloud. Can you hear the difference?

Your cat's name is Englebert Humperdinck.
Your cat's name is Englebert Humperdinck?
Your cat's name is Englebert Humperdinck!

The punctuation mark helps you decide how to read the sentence.

Exercise 1.

1. Work with a partner.
2. Find a funny or interesting short selection in a book, newspaper, or magazine.
3. Make a copy without using end space or end punctuation. Do not use capital letters where a new sentence would begin.
4. Read your selection aloud to your writing partner, using your voice to show punctuation. Now give the unpunctuated copy to your partner. Read the selection again. Your partner must add the end punctuation you are showing with your voice. Read the selection at least one more time so your partner can check the punctuation. Then compare your partner's punctuation with the original. Are there any differences? If there are, can you and your partner explain the reasons for the differences?
5. Now you do the exercise listening and punctuating while your partner reads. How close did you come to your partner's original punctuation?

6. Repeat this lesson with two new selections if you have trouble it.

Additional Activities

If your school has the "Interaction" Punctuation materials, your teacher may wish you to work with them as an additional help.

Exercise 2

Do you have trouble with sentence fragments--incomplete sentences--in your own writing?

Read your work aloud. You know a complete sentence when you hear one. Your ear tells you. Notice the difference in your voice.

The game was over.
After the game was over.
The dance having been cancelled
The dance was cancelled.

Sometimes an exclamation looks like a sentence fragment. Listen to the difference.

What a horrible accident!
Having had a horrible accident

If your eye doesn't tell you where the end mark should go, listen to your writing and follow your ear.

Exercise 3

Listen to a favorite song and copy down the words. Use end punctuation to help show the meaning which the singer gives the words. Ask a partner to listen to the song and check your punctuation.

Exercise 4

Listen to a favorite comedy monologue (Bill Cosby, George Carlin, Rodney Dangerfield, etc.). Copy down a short portion of the monologue. Use end punctuation to help indicate what you hear. Ask your partner to listen to the record and check your punctuation.

CHECK POINT TWO: Read the following quiz aloud to yourself, listening to your voice. You may use the tape recorder if you wish. Copy the exercise on your own paper. Use end spaces where necessary. Use the end punctuation which you think best fits the material. Mark frag by any example which you hear as a sentence fragment. Some examples may need two or three end punctuation marks.

When you are through, turn in your work for correction.

1. Good grief was that the tardy bell I'm late to class again I'll have to stay for detention
2. Even though he worked very hard and turned in all his assignments
3. Sam wanted the car badly but he didn't have enough money in fact, he didn't have any money at all
4. While I was in the shower the phone rang and rang who do you think it was it was a wrong number was I mad
5. John received the Man-of-the-Year award last night because of all his work with the Boys' Club

Activity II - Punctuation within the Sentence

Listen to the punctuation:

An admiring class sent their English teacher a Valentine's Day message: "The class thinks the teacher is excellent."

The teacher was embarrassed. He did not have a Valentine to give the class. Being an English teacher, he acted quickly. He added two commas to the original and returned it to the class: "The class, thinks the teacher, is excellent."

The principal came into the room and heard the story. Using the same valentine but erasing the commas, she added two new punctuation marks and complimented both the class and the teacher: "The class thinks; the teacher is excellent."

Did you hear your voice pause for the punctuation marks?

Exercise I - Space as punctuation within the Sentence

You know that you use space between sentences to show the pause your voice makes. Do you realize that you use space within the sentence also. Doyouthinkyoucouldreadanythingjammedtogetherlikethis? If you read that question aloud, listening very carefully, you will hear brief pauses between words. Can you hear them?

Now try these examples:

the greenhouse the green house

I scream ice cream

blood donor blood owner

nigh train night train (nigh means near)

Annapolis an apple is

What's that in the road ahead? What's that in the road, a head?

Check your handwriting. If you are sharing your writing, be sure to leave spaces between your words so that other people can understand you.

Exercise 2 - Separating Items In A Series

In spoken English, your voice pauses briefly to separate items in a series. Written English indicates this pause with a comma.

Use a comma to separate single items in a series. Read the sentences aloud.

He was formerly on the staff of the embassies in Moscow, Berlin, Vienna, and London.

We had a refreshing, exciting, entertaining experience.

Use a comma to separate groups of words in a series. Read the sentences aloud.

There were toys for the children, tools for Father, and books for Mother.

He declared that the roof leaked, the windows leaked, and the plumbing leaked.

NOTICE: If all items in a series are joined by and or or, no comma is needed. Read the sentence aloud. Can you hear a difference?

The weatherman predicted rain or sleet or snow.

Exercise 3 - Separating Items In Dates and Addresses

Read aloud the following sentences. Listen to your voice separate the items.

She was born on Friday, January 26, 1973, in the James B. Maguire Memorial Hospital, 3151 Osburn Drive, New Rochelle, New York.

Read the following sentences aloud, listening for pauses in your voice. Copy the sentences on your own paper, inserting commas where you hear them.

1. The clinic at 251 West Grace Street Richmond Virginia will be open this afternoon tonight and tomorrow morning.
2. On Monday August 20 we traveled by car bus train and plane.
3. He handed me the paper thrust a pen into my hand and told me to sign on the dotted line.

Exchange your paper with a partner and check your work by reading it aloud. If you can't agree on the punctuation, ask your teacher.

Aim of the Game: To make sense out of nonsense by adding punctuation.

WHAT DO YOU THINK I'LL SHAVE YOU FOR NOTHING AND GIVE YOU A DRINK

The owner of a barbershop liked puzzles and jokes, so he put up this sign. When the customers came in for their "free shave and drink," he told them that the artist who made the sign forgot to include punctuation. Can you get the barber off the hook by adding two punctuation marks?

Optional: Work up some signs or sentences of your own that make no sense until properly punctuated. Put them on a ditto and run them off for others to try.

Exercise 4 - Separating Longer Parts of a Sentence

Use a comma before and, but, or, nor, for, yet when they join main clauses. Read the sentences aloud and listen for the pauses.

Saturday's council meeting must have been unusually pleasant, for nobody raised any objections.

The first two acts were slow moving, but the third act was full of action and suspense.

When a conjunction joins two verbs, not two main clauses, a comma is not necessary. Read the sentences aloud. Does your voice show the difference?

I gave some good advice to Gerhard and received some from him in return.

Use a semi-colon (;) to join two main clauses without and, but, or, nor, for, yet. Read the sentences aloud and listen to your voice.

Saturday's council meeting must have been unusually pleasant; nobody raised any objections.

The first two acts were slow moving; the third act was full of action and suspense.

Read the following sentences aloud. Copy them on your own paper, adding comas or semi-colons as you hear them.

1. We usually rode the bus for we had no car.
2. He was very tired and rather hungry but he wanted to finish the job.
3. Nobody can prove they did it for there weren't any witnesses.
4. Nobody can prove they did it there weren't any witnesses.
5. His mother kept rabbits in the back yard and his father brewed beer in the basement.

Check your work with a partner by reading your sentences aloud. If you can't agree, ask your teacher.

CHECK POINT THREE: Check with your teacher before beginning exercise 5.

Exercise 5 - Separating Nouns of Direct Address

Try this: Use a person's name and speak directly to him or her. Listen to your voice.

John, may I borrow your English book? Did you watch T.V. last night, Mary?

In these sentences, the words John and Mary are called nouns of direct address. They name the person being addressed, or spoken to. Did you hear your voice pause with these names.

For your information: Use a comma to separate from the rest of the sentence the name of the person or animal spoken to in the sentence.

Answer the doorbell, Ted.

Yes, Mrs. Adams, I will help you grade those papers. (When the noun of direct address occurs within the sentence, you must place a comma before it and after it.)

Miss Nelson, may I leave class early?

Sic 'em, Spot!

Now try these. Read them aloud and listen to your voice. Can you hear the punctuation?

Please let me go the show Dad.

Mr. Chairman I move that we adjourn.

Do you remember Helen what Edward's last name is?

Sometimes sentences can have very different meanings when they are read aloud in different ways. "What are we having for supper, Grandmother?" Just for fun, using names of people or animals, think up five sentences that will change their meanings depending on how they are read. Put these sentences on a poster, without using any punctuation. Ask your teacher where to put up your poster.

Exercise 6 - The Comma As Introducer

Separating Well, Yes, No, Why, Oh

These Words are called interjections because we put them--or interject them--into sentences. They are separated by a comma from the rest of the sentence. (You may use an exclamation mark--do you remember why?)

Yes, you were elected.
Oh! You startled me!
Well, we were certainly surprised by the news.
Why, I never heard of such a thing!

Separating other introductory word groups.

Almost every introductory word group is set off from the main part of the sentence by a comma. Listen for the pause in your voice; it will tell you when to use a comma.

In the beautiful Blue Ridge mountains, he got a bad case of poison ivy.

Hiking in the beautiful Blue Ridge mountains, he got a bad case of poison ivy.

While hiking in the beautiful Blue Ridge mountains, he got a bad case of poison ivy.

While he was hiking in the beautiful Blue Ridge mountains, he got a bad case of poison ivy.

Read the following sentences aloud. Listen for the commas. Copy the sentences on your own paper. Put commas where you think they need to go. You will not use a comma in every sentence.

1. No I haven't met your new boyfriend.
2. While studying for the test he fell asleep at his desk.
3. Along the fence grew a beautiful red rambling rose.
4. Well I will think about it.
5. After five days of steady driving we were glad to get home again.
6. Because he was rude to the customers he lost his job at the drive-in.

Check your work with a partner. Exchange papers and read the sentences aloud. If you cannot agree on the punctuation, ask your teacher.

Self-check: So far, you have used the comma as a separator and an introducer. Go back and review if you are not sure of these uses of the comma.

Exercise 7 - The Comma as Interruptor

Read the following sentences aloud. You pause when you interrupt your main thought to add extra information. (The technical name for the type of interruption is in parenthesis.)

1. Miss Jones, of course, is an excellent teacher. (Interjection)
2. Mr. Brown, our postman, is always on time. (Appositive)
3. Mr. Brown, who is our postman, is always on time. (Non-restrictive clause)
4. This class, I am sure, will hand in all its homework. (Parenthetical expression)
5. John and Henry, their day's work completed, rested under the trees. (absolute)
6. John, asleep on the sofa, did not hear the doorbell. (nonrestrictive phrase)

If the information is necessary to the main idea of the sentence, it is not set off by commas.

Students who do not pass the examination will fail the course.

The cat asleep on the sofa is my prize-winning Siamese.

The composer Beethoven is famous for his symphonies.

Read the following aloud. Listen to your voice. Does your voice tell you that you are interrupting the sentence to add extra information? Copy the sentences on your own paper. Use commas to show the pauses that interrupt the sentence.

1. His uncle a lawyer gave him some free advice.
2. Stanley who had forgotten his key slept on the front porch.
3. I am sure that this class will hand in all its homework.
4. We buy the New York Times which has especially good news summaries.
5. Egbert in other words had cheated on the test.
6. The man who had lost the tennis match shook hands with the winner.

Exchange papers with a partner. Check your work by reading the sentences aloud. If you cannot agree on the punctuation, ask your teacher.

OTHER PUNCTUATION WITHIN THE SENTENCE: Quotations

When you quote someone else's exact words, you always use quotation marks in your writing.

Listen to the difference:

> Henry said, "Yes, I can go." Henry said that he could go.

The second sentence is called an indirect quotation. It does not give Henry's exact words.

Single quotation marks are used to show a quote within a quote.

> Mary said, "I remember telling you, 'No, you cannot copy my homework.'"

Re-read the Valentine's Day story at the beginning of Activity II. Notice that the quotations are introduced by colons. A colon (:) is usually used to show the exact text of a message. It is a more formal way to introduce a quotation.

> Patrick Henry closed his speech with the ringing words: "Give me Liberty or Give me Death!"

Look at a novel or short story to see how dialogue is usually printed on a page. If you are writing a dialogue, be sure to follow correct dialogue form.

Read the following sentences aloud. Copy them on your own paper, using the punctuation you hear. If the sentence could be read aloud several ways, choose the one you think sounds most natural.

1. Mary said In the spring I like to work in the yard. I hate to wash windows and mop floors.
2. The guidance counselor asked what the problem was
3. Then said Joanne he had the nerve to say I was only trying to be helpful

Check your work with a partner, reading the sentences aloud. Ask your teacher if you cannot agree.

CHECKPOINT-FOUR: Check with your teacher before beginning the Post Test

PUNCTUATION - POST TEST

Now you are ready to test your knowledge acquired in this learning package.

Directions: Do Exercises 1 and 2.

Exercise 1.

Copy the following sentences and insert commas and semi-colons where they are needed. Read your work aloud to yourself to check your punctuation.

1. Mr. Ludovic the new German instructor was born in Berlin.
2. The man wearing the Stetson is his uncle.
3. My girl's mother who used to be an English teacher helps me with my themes.
4. The dog had evidently been trained it sat beside the table and begged charmingly for food.
5. He sprained his ankle and his temper was ruined.
6. He traded his car but got a bad deal.

7. Winston Churchill the Prime Minister promised them blood sweat toil and tears.
8. Reading swimming and dancing are my favorite recreations.
9. Dissatisfied with our blocking the coach announced an extra session on defense.
10. My parents are interested in what I do where I go and how I behave.

Exercise 2

Correctly punctuate the following sentences by supplying needed commas, quotation marks, periods, question marks, and exclamation points.

1. Frank asked my why I did not take Ellen to the dance
2. Frank asked Why didn't you take Ellen to the dance
3. Did Frank ask you why I did not take Ellen to the dance
4. The President sent him a telegram congratulations on your 100th birthday
5. Stumbling toward the telephone I wondered who could be calling
6. The joker on the other end of the line chirped softly Honey how many hours each week do you watch TV
7. After a short silence the voice asked me what channel I was watching then
8. What a surprise that was
9. On April 15th I arrived in Washington D. C.
10. I heard you ask Elsie what is the answer to number 18 said Mrs. Smith angrily

Give your Post-test to your teacher to be checked.

If you are still having trouble with punctuation, your teacher can give you additional exercises.

Use a handbook when you write: Some punctuation (such as abbreviations) follows very strict rules. If you are not sure about any punctuation, use a grammar book or style manual for reference.

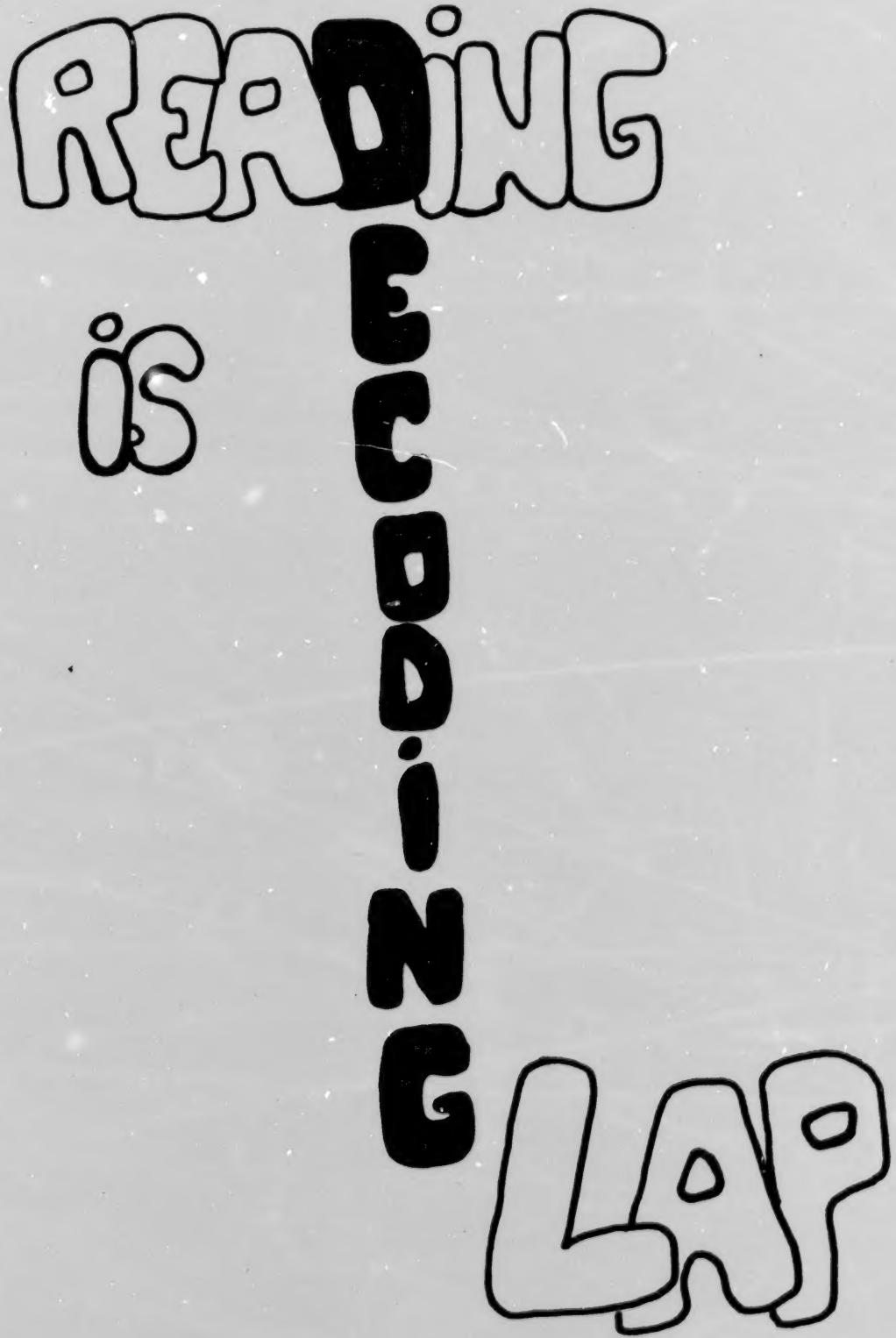
Remember, punctuation helps signal meaning to your readers. If you want your writing to be understood, always try to use punctuation correctly. Read your work aloud to see how it will sound to your readers. Don't forget to PRONOUNCE your PUNCTUATION!

Materials in this LAP were adapted from:

"Punctuation," LAP (Fairfax County Public Schools)
Linguistics and the Classroom Teacher, Harold G. Shane, NEA
Patterns of English, Paul Roberts
Language/Rhetoric, Holt, Rinehart, Winston
Modern Grammar and Composition, Conlin and Herman
"Punctuation" Interaction, James Moffett, Senior Editor
Warriner's English Grammar and Composition, Harcourt, Brace, Jovanovich

CHECK LIST

Exercise	Date Began	Date Completed	Tchr's Initials
1. Pretest			
2. Activity I Exercises 1, 2, 3, 4			
3. Activity II Exercises 1, 2, 3, 4			
4. 5, 6, 7			
5. Post Test			


READING
IS
DECODING
LAP

READING IS DECODING LAP

RATIONALE

Do you know what a code is? You probably know that it is a series of letters, numbers, or pictures that make up a message. The message is understood only by those who know what the symbols (letters, numbers, or pictures) mean. To everyone else the code remains secret.
If you know what the symbols mean, you can take the code apart in order to understand it. If you take the code apart, you decode. In this LAP you will put together and take apart codes in order to understand why reading is decoding.

OBJECTIVES

Upon completing the LAP the student will:

1. Decode, synthesize, and manipulate word forms
2. Identify sound-symbol relationships
3. Perceive the word as a unit of language
4. See and hear various word forms

PROCEDURE

1. Follow carefully the directions for each activity.
2. Check with your teacher at the points indicated.
3. Do all written work on your own paper.

I. IDENTIFY SOUND-SYMBOL RELATIONSHIPS

You may know that symbols are written representation of real things or ideas.

can be a symbol for tree.

is a traffic symbol.

You learn to decode these symbols when you are very young.

Activity A

Select a partner and discuss what each symbol means to you.

+ H_2O OK ♂

These symbols have been used very often, and now everyone agrees on what they mean. The alphabet (a,b,c,d,...) was developed over the years from pictures to letters. The letters represented sounds, and groups of sounds together became words.

The symbols C + A + T came to represent a cat.

Other countries use sounds and symbols that are different from those used in the United States, but many countries use sounds similar to ours.

C A T is a code for cat. If you can decode this, you can read.

Reading is taking letter codes apart or decoding.

symbol	sound
C	K

II. PERCEIVE THE WORD AS A UNIT OF LANGUAGE

III. SEE AND HEARS VARIOUS WORD FORMS

Activity B

Try to "read" the following words. List the highest number of words you could decode (take apart and sound out) in each column:

	column A	column B
1.	far	san
2.	trader	ref
3.	guitar	knom
4.	carnival	lution
5.	congratulate	dended
6.	ecstasy	behouse
7.	humiliate	uncaffit
8.	obstinate	graniminium

WHICH WORDS COULD YOU READ AND DECODE?

CAN YOU DECODE GROUPS OF SYMBOLS THAT ARE NOT WORDS?

COULD YOU PRONOUNCE THE NONSENSE WORDS IN COLUMN B?

CAN YOU DECODE WITHOUT KNOWING THE MEANING?

You can see that decoding means sounding out the symbols. When you do this, you read. Comprehension means understanding what you read.

As anyone who has ever read a boring book knows, you can read (decode) without understanding.

IV. DECODE, SYNTHESIZE, AND MANIPULATE SYMBOLS AND WORD FORMS

Activity C

People have to invent codes for many purposes. The CIA needs codes to keep messages secret. Samuel Morse needed to invent a code that could be sent over his new telegraph. It had to be simple, and it needed to represent tapping sounds.

GO TO AN ENCYCLOPEDIA AND FIND THE INTERNATIONAL MORSE CODE.

See if you can decode Samuel Morse's first message ever sent over his new invention.

.--/ ..../.-/- ....../.-/-/....

--./---/-.. .--/.-./---/../-/..../-

Activity D

All good codes have a pattern to them so that you don't have to know the whole code, just a part of it. Here is a secret code with a hint. See if you can find the pattern and decode it.

IR2 Y45 B2G3NN3NG T4

5ND2RSTIND D2C4D3NG?

HINT (A=1 and U=5)

Here is another code with a hint.

Find the pattern and decode it.

SBJOZ EBZT BOE NPOEBZT BMXBXT

HFU NF EPXO (hint D=C)

Activity E

Make up your own code and write a note to your partner. Include a hint. Remember, your code should have a pattern unless you intend to make up a new alphabet.

Look up CRYPTOLOGY in the dictionary.

What is a cryptologist?

E V A L U A T I O N

(SHOW THIS TO YOUR TEACHER WHEN YOU FINISH)

NUMBER 1-10 ON YOUR PAPER AND ANSWER THE FOLLOWING QUESTIONS:

1. What is a symbol?
2. What is a code?
3. What does decode mean?
4. What is another word for decoding?
5. What are the symbols for our language sounds?
6. Who would use codes?

7. Can you read a word but not understand it?
8. Do you think you understand what decoding is?
9. Which activity did you like best?
10. Write a short paragraph telling what you remember about learning how to read.

POEMS
TANKA
DIAMANTE
CONCRETE
LIMERICK
CINQUAIN
ACROSTIC
HAIKU
METAPHOR
PERSONIFICATION
SIMILE
PREPOSITIONAL
ALLITERATION
ONOMATOPOEIA
POETIC
LAP

SHORT POEMS AND POETIC DEVICES LAP

SHORT POEMS

RATIONALE

Often it is easier to understand and appreciate a concept or idea when you have tried to manipulate or work with it yourself. Short form poetry communicates experience with a minimum of words and a maximum of suggestive power. Short form poetry and the use of poetic devices demonstrate the remarkable flexibility of the English language. Reading and writing poetry of your own will help you develop a greater awareness of the significance of poetry as a part of our language and a mode of expression.

PROCEDURE

As you work through each main section of the LAP, follow the instructions carefully, fill out the CHECKLIST accurately, and secure the teacher's initials at the designated points. There are two divisions of the LAP. One deals with short form poetry; the other deals with poetic devices and additional poetry writing. Both divisions contain optional and required activities.

OBJECTIVES

By completing the activities in this LAP, you will develop the ability to:

1. Recognize 8 types of short form poetry.
2. Recognize 5 kinds of poetic devices.

3. Write at least 5 types of short form poetry:

a) diamante
b) acrostic
c) haiku
d) tanka*
e) cinquain
f) limerick*
g) prepositional
h) concrete*

4. Write 5 kinds of poetic devices:

a) simile
b) metaphor
c) alliteration
d) onomatopoeia
e) personification

5. Create your own booklet of poetry demonstrating the use of various forms and devices.

I. THE DIAMANTE

A. Writing a diamante is like playing a game with words. Read the sample and see if you can figure out the formula for construction.

Beast
Simple, Uncontaminated,
Existing, Sufficing, Departing
Satisfaction, Survival, Desires, Mania
Deceiving, Coveting, Hoarding
Avaricious, Perverted
Man (student poem)

B. See whether your understanding of the formula is correct by following the directions below and creating a diamante of your own.

WRITE THE POEM ON YOUR OWN PAPER!

*(optional activities)

1. Write down a noun (name of a person, place or thing). At this point you may want to skip to line 7 and write there the opposite of this noun. Try to avoid such obvious opposites as love-hate, happy-sad, etc. Try for clear images. Nature images can be interesting--mountains-sea, oceans-lakes, meadows-plains.

2. On the next line, write two adjectives which describe the noun.

3. On the third line, write three participles (verbs ending in -ed or -ing) that describe the noun.

4. On the fourth line, write down four nouns. The first two should relate to the word on line one; the last two should relate to the word on line seven.

5. Next, write three participles that describe the word on line seven.

6. On the sixth line, write two adjectives which describe the word on line seven.

7. The noun on this line should be the opposite of the noun on line one.*

C. Proofread your diamante to see the overall effect. Check that spelling is correct and that you have used the correct kinds of words on each line.

D. Test the effect of your poem on a friend. Have him double check the items in C.

*From Culter, Charles L., et. al., Now Poetry. Connecticut, AEP, 1972.

E. When you are satisfied with the results, make a final copy and show it to your teacher.

II. THE ACROSTIC

A. Study the sample acrostic poems carefully. Do you notice anything unusual about their construction?

B eing
A mong the few
R abbit-lovers and
B elievers in magic who
A re left, I
R ealize that I am
A lone in my beliefs.

Just the other day, I noticed
All the people mocking
M
E, and I felt really
Stupid

(student poems)

B. See if you have figured out the formula correctly by following the directions and writing an acrostic of your own.

WRITE THE POEM ON YOUR OWN PAPER!

1. Write the letters of your name on the lines going <u>down</u> the page (one letter per line).

2. On each line, write something about yourself. The first word of each line must begin with the letter indicated by your name.

3. Each line can be a statement by itself or one line may carry over to the next.

4. Your acrostic should be readable down as well as across the lines.

5. The word down should tie together the idea which is expressed across the lines.

C. Acrostic poems can be written about any topic. The following is an example:

T ired of faculty meetings and PTA
E ach day is the same thankless routine,
A bsences or cuts? Where are the students?
C offee and a quick cigarette in the lounge,
H urried classes for the unscheduled assembly,
E ducational films that never come in,
R ing, bell, ring! I've had enough for one day! (student poem)

Choose a topic of your own and write another acrostic poem.

D. Proofread your completed poem to see that you have made the best word choices and arranged the words in their best order.

E. Check the effect of your poem by having a friend read it.

F. When you are satisfied with you name and topic acrostics, make final copies of them and show them to your teacher.

III. T H E H A I K U

A. Study the following examples of haiku. Haiku poetry is an ancient and popular form of art in Japan. It has been written in Japan for over 700 years, and only recently has it been written or studied in the Western world. Can you pick out <u>four characteristics</u> that these poems have in common:

Loneliness

A flitting firefly!
"Look! Look there!" I start to call--
but there is no one by.

(Buson)

Winter

Now that I am old
I am envied by people--
Oh, but it is cold!

(Issa)

B. Did you notice that both haiku poems:

1. contain 3 unrhymed lines
2. contain 17 syllables in a 5-7-5 line arrangement
3. describe something about nature and human emotions
4. express the ideas in an extremely condensed manner.

C. Try writing a haiku poem yourself.

D. When you have completed your haiku, check to see that it has the correct arrangement of lines and syllables, that you have made the best word choices, and that the effect you desired has been conveyed.

E. Have a friend read your poem to double check for the items in D.

F. When you are satisfied with your haiku, show it to your teacher.

*G. The following are some additional guidelines for writing haiku which may help you to enrich your writing if you are interested in trying more of this type of poetry.

1. The magic of good haiku lies in the power of suggestion.
2. In addition to suggesting a mood, the haiku also gives a clear cut picture which serves as a starting point for trains of thought and emotion.

* (optional)

3. Like an ink sketch, in haiku only the outlines are drawn, and the reader must fill in the rest.
4. In haiku there is a great use of association of ideas that are common to all men, such as changes of weather with different seasons.
5. Haiku is more concerned with human emotions than with human acts, and nature is used to reflect man's emotions.
6. Another association of ideas lies in the comparison of two or more ideas expressed in the poem itself:

   The tower is high
   I climb; there, on that fir top
   sits a butterfly
   Man and the butterfly are both atop pinnacles.

7. Another type of association involves the accumulation of similar effects of a number of actions on a variety of senses:

   Cherry-bloom, cuckoo,
   moon, snow--and already
   the year is through!

   (Change in syllables to 5-6-4 is due to the translation)

8. The characteristics reflect the essential definition of haiku, which means "starting verse," verse that is designed to put you at some initial point from which you can be carried to others by your imagination.*

IV. THE TANKA

If you have been successful in creating a haiku, you may wish to try another very similar kind of poem.

A. Study the example of tanka and see if you can identify its characteristics.

*From Henderson, H.G., An Introduction to Haiku. New York: Double Day and Company, Inc. 1958.

Spring has always known
Whisperers in the woodlands,
Hands reaching for hands,
Promises made by moonlight,
And forgotten in the sun.

B. Did you notice that the tanka:

1. contains 5 unrhymed lines
2. contains 31 syllables in a 5-7-5-7-7 arrangement
3. deals with nature and human emotions
4. exhibits the same attitude toward its subject as the haiku - it gives a brief outline.

*C. Following the same general guidelines stated in III, G, for haiku, write a tanka.

D. Have a friend read your poem to check items in III, D.

E. When you are satisfied with your tanka, make a final copy to show the teacher and share with the class.

V. THE CINQUAIN

A. Study the two short poems below. One is a word cinquain, and the other is a syllable cinquain. See if you can determine the characteristics of each.

November Night

Listen...
With faint dry sound,
Like steps of passing ghosts,
The leaves frost crisp'd, break from the trees
And fall.

*(optional)

The Warning

Just how,
Out of the strange
Still dusk...as strange, as still
A white moth flew. Why am I grown
so cold?

B. Did you notice the following traits of the cinquains:

1. both have 5 lines
2. the word cinquain ("Warning") has an arrangement of words per line 2-4-6-8-2
3. the syllable cinquain ("Night") has an arrangement of syllables per line 2-4-6-8-2
4. the cinquain is an American counterpart of the Japanese haiku. It forces the author to condense his view of something into just an outline of the impression. The cinquain depends on vivid word choices for its effectiveness.

C. Now try writing a cinquain (word or syllable) by following the directions below:

1. Choose a fairly limited topic, preferable one that involves some form of sensory perception.
2. Jot down strong ideas and your sensory impressions about the topic.
3. Select the best material and start arranging the ideas and words to fit the line requirements.

D. When you are satisfied with your word choice and the development of your idea, have a friend read your poem.

E. When you are satisfied with the final product, make a final copy and show your cinquain to your teacher.

VI. THE LIMERICK

A. Read the following limericks and see if you can pick out some of the characteristics, in addition to those which are pointed out in the poem:

A limerick packs laughs anatomical
Into space that is quite economical.
But the good ones I've seen
So seldom are clean,
And the clean ones are so seldom comical

The principal food of the Siouxs
Is Indian maize, which they briouxs.
And then failing at that,
They'll eat any old hat,
A glove, or a pair of old shiouxs.

B. Did you notice that each limerick has:

1. 5 lines - 3 long and 2 short
2. a rhyme scheme AA, BB, A (long lines rhyme with long lines; short lines rhyme with short lines)
3. 3 heavy stresses lines 1 and 2 and 5 and 2 heavy stresses in lines 3 and 4.

*C. Try writing a limerick of your own by imitating the rhythm and rhyme patterns of the sample poems.

D. Read your poem to a friend -- does he chuckle?

E. When you are satisfied with the results, make a final copy and show it to the teacher.

VII. THE PREPOSITIONAL POEM

A. All the lines in a prepositional poem are prepositional phrases. The poem is about a specific idea, event, or object, but there is no prescribed form or number of words per line. The arrangement should reinforce the meaning of the poem. Here is an example:

*(optional)

During the fall
Amid the brilliant colors
In spite of the cold
At the stadium
Before the big game
Under the lights
Amid the confusion
Of mounting spirit
Throughout the struggle
For a touchdown
With a roar
From the happy fans
At the end
Through the gates
Among friends
To the Victory dance! (student poem)

B. Using the list of prepositions below, create a prepositional poem of your own:

at	to	through	with	because of	above	amid	below
by	from	past	like	by means of	across	among	beneath
in	down	up	according	in front of	after	around	beside
on	off	of	as to	instead of	against	before	between
near	out	for	aside from	about	along	behind	

despite	outside	into	without	out of
during	over	onto	toward	owing to
except	toward	upon	throughout	prior to
inside	under	within	on account of	subsequent to

C. Proofread your poem and make sure that each line contains only a prepositional phrase, that you have conveyed the idea clearly to the reader, and that you have made effective word choices.

D. Share your poem with a friend and have him double check for the items in C.

E. When you are satisfied with your poem, make a final copy and show it to your teacher.

VIII. THE CONCRETE POEM

A. The concrete poem replaces the usual elements of poetry (meter, rhyme, rhythm) with visual effects of the language. The poem itself becomes a kind of picture which is a clue to the interpretation of the poem. This kind of poem appeals to the eye as well as to the mind. There are no restrictions to the use of this form. Look for some examples in books you know and see if you can determine how the shape reinforces the idea.

*B. Determine a topic of your own and experiment with visual means of complementing it.

C. When you are satisfied with the effect you have created, try the poem out on an audience to see if it works.

D. If your poem has been successful and you are satisfied with the final project, show it to your teacher.

IX. THE FINAL PRODUCT

A. Choose at least 3 of the short forms of poetry which you have enjoyed writing and create at least 6 more poems.

B. Your poems may all be written around a single theme, or each poem may treat a separate theme.

*(optional)

C. Combine your original poems (revisions) and these new ones into a booklet. Exercise your talents and imagination to make your booklet as attractive as possible. You will probably want to test your new poems on an audience (a friend) before making the final copies for your booklet.

D. Be prepared to share your booklet with the class.

E. Complete the STUDENT EVALUATION FORM.

X. THE FINAL CHECK

A. Browse through such poetry books as Reflections on a Gift of Watermelon Pickle, Some Haystacks Don't Even Have Any Needles, Sound and Sense or other books available to you.

B. Pick out several examples of each type of poem you have studied and written. Read these poems.

C. Make a list of these poems and identify them by type. Star those you particulary enjoy. (List just the titles)

D. Attach this list to your EVALUATION and CHECKLIST when you turn them in.

	Checklist	Projected dates begin/complete	Actual date of completion	Teacher's Initials
	I. Diamante			
	II. Acrostic			
	III. Haiku			
	IV. Tanka*			*
	V. Cinquain			
	VI. Limerick*			*
	VII. Prepositional			
	VIII. Concrete*			*
	IX. Final Project			
	X. Final Check			
	XI. Student Evaluation			

* (writing is optional)

*have initialed only if you do this

TEACHER EVALUATION FORM

I. Comments on the process:

II. Comments on meeting the objectives:

III. Comments on the final product:

IV. Grades for: process_____
objectives_____
product_____

STUDENT EVALUATION FORM

I. Briefly describe your work in creating the final product. Consider whether you met the objectives set out in the beginning.

II. List the things you feel you learned in making your poetry booklet.

III. Evaluate the total effect of the final product itself.

IV. Give yourself a grade for the process_____

objectives_____

product_____

USING THE OUTLINE

SENTENCE OUTLINE

I. Main idea
   A. Important point
      1. detail
      2. detail
   B. Important point
II. Main idea
III. Main idea

TOPIC OUTLINE

USING THE OUTLINE LAP

RATIONALE

Outlining is a necessary skill which functions as a guide for writing or speaking, a check for logic, and an aid for studying and test-taking. Outlining will help you to get your ideas together in their best order.

OBJECTIVES

When you have completed this LAP you will:

1. Understand topic and sentence outlines and select the form most appropriate to the material
2. Utilize outlining for writing by logically arranging and grouping ideas.
3. Utilize outlining as a check for logic by identifying main and subordinate ideas.
4. Outline major points to prepare a well developed essay test answer.
5. Outline major points of reading or speaking material.

PROCEDURE

1. Select a partner with whom to work.
2. Read the LAP carefully and follow the instructions for each activity accurately.
3. Use your own paper for writing the activities.

4. See your teacher at the designated check points.

5. Be sure to have your teacher and your partner initial your checklist.

I. OUTLINING FORMAT

There are two main types of outlines:

Sentence Outline

Topic Outline

In the SENTENCE OUTLINE all topics are expressed as COMPLETE SENTENCES.

In the TOPIC OUTLINE all topics are expressed in either SINGLE WORDS or PHRASES. (Words OR phrases must be used CONSISTENTLY within a single outline!)

The MAIN IDEAS of the outline are indicated by ROMAN NUMBERALS.

IMPORTANT PARTS of the main ideas are indicated by CAPITAL LETTERS.

SUPPORTING DETAILS of the important parts are indicated by ARABIC NUMERALS.

In all topic divisions there must be at least two parts or the topic cannot be sub-divided.

EXAMPLE: I. Main idea (thesis)
A. Important point (background)
B. Important point (method statement)
1. Supporting detail
2. Supporting detail

II. Main idea
III. Main idea
IV. Conclusion

Outlines should demonstrate PARALLEL GRAMMATICAL CONSTRUCTION:

All ROMAN NUMBERALS within an outline should be parallel to each other.

All IMPORTANT PARTS under a single ROMAN NUMERAL must be parallel to each other.

All SUPPORTING DETAILS under one IMPORTANT PART must be parallel to each other.

NOTE: If you do not understand the concept of PARALLEL CONSTRUCTION, see the LAP on this topic.

II. OUTLINING FOR WRITING

1. After completing the major steps in the pre-writing process, make a list of all the main points you wish to include in your discussion of the thesis you have determined.

2. From your list of main points, select the three most important points and designate them with checks. Look to see that the main points are all of equal importance and that they relate clearly and logically to the thesis.

   In the SENTENCE OUTLINE for an expository writing, state the thesis as I. The A. under I. will provide a statement of background information necessary for

the reader to understand the topic.

The B. under I. in the SENTENCE OUTLINE of an expository writing indicates the method of development which will be used to prove the thesis.

Number the points you have selected II-IV, leaving 5-8 lines between them. State your conclusion as V.

3. Under each main idea list several important points of equal importance which will support or clarify the main idea. Letter these points with capital letters according to the best order, leaving spaces to insert supporting details.

4. Under each important part, fill in the supporting details where necessary. Supporting details should be numbered with Arabic numerals.

5. Have your partner check your outline to see that it conforms to the format described in I. of the LAP.

Make any necessary revisions.

CHECK POINT

When you are satisfied with your outline, make a final copy and show it to your teacher.

Have your checklist initialed.

III. OUTLINING FOR CHECK OF LOGIC

SELECT FROM YOUR FOLDER A PIECE OF WRITING YOU HAVE COMPLETED RECENTLY AND EXCHANGE IT WITH YOUR PARTNER.

1. State the thesis of the paper as Roman numeral I.

   Identify the background information as A. under I.

   Identify the method of development statement as B. under I.

2. List the remaining main ideas of the writing in the appropriate order. Number them with consecutive Roman numerals, leaving spaces to fill in the rest of the outline.

3. Fill in the important parts and supporting details.

4. State the conclusion of the writing as the final Roman numeral topic.

5. Exchange outlines and papers with your partner to check the outline for parallelism, logical development, and format.

   Make any necessary revisions.

   CHECK POINT

   When you are satisfied with your outline, make a final copy and show it to your teacher.

   Have your checklist initialed.

NOTE: If you find it impossible to outline the paper you are given, return it to the owner who will revise it for logical development.

IV. OUTLINING FOR ESSAY TEST RESPONSES

1. Obtain sample essay test questions from your teacher and select a question which interests you.

2. Read and analyze the question to determine how to best answer the question. A good essay question will designate the method by which to develop the answer, i.e. discuss, compare/contrast, trace, etc.

3. List all the points you can think of which will help to answer the question.

4. Select three or four of the most important points and list them in the best order to answer the question.

5. State your thesis and list the main points for supporting it.

   Show these to your partner who will check to see that they indicate the main points for an adequate response to the question. (When actually writing an essay test answer, you will use this list to develop your support.)

   CHECK POINT

   When you are satisfied with your list, show it to your teacher and have your checklist initialed.

V. OUTLINING OF READING AND SPEAKING

1. See steps 1-4 of III.

   Follow the steps by using a reading from one of your

textbooks or by listening to a lecture on tape or in one of your classes.

2. Show the outline to your partner who will determine whether the points listed demonstrate logical development.

CHECK LIST

Checklist	Date Begun	Date Completed	Partner's Initials	Teacher's Initials
II. Outlining for writing				
III. Outlining for check of logic				
IV. Outlining for essay test responses				
V. Outlining of reading and speaking				

BRIEFLY EVALUATE YOUR ABILITY TO OUTLINE. CONSIDER WHETHER YOU HAVE MET THE OBJECTIVES STATED AT THE BEGINNING OF THE LAP.

LIST THE THINGS YOU HAVE LEARNED IN WORKING ON THIS LAP.

CHECK POINT

Show your outline to your teacher.

Be sure to indicate the source of your information.

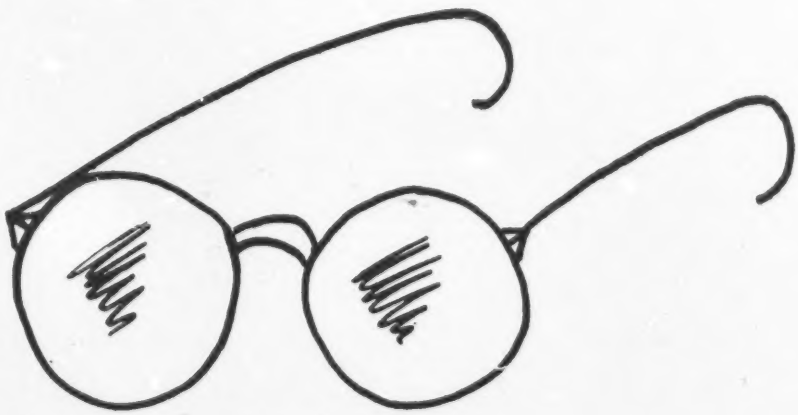
Have your checklist initialed.

EVALUATION

Respond to the evaluation items on the check list page.

Turn the check list page in to your teacher.

VISUAL LITERACY



VISUAL LITERACY LAP

RATIONALE

This LAP will give you practice in seeing clearly and more thoughtfully. When you have completed the LAP, you will be able to apply artistic principles to taking photographs and analyzing photographs.

OBJECTIVES

By completing the activities in the LAP, you will be able to:

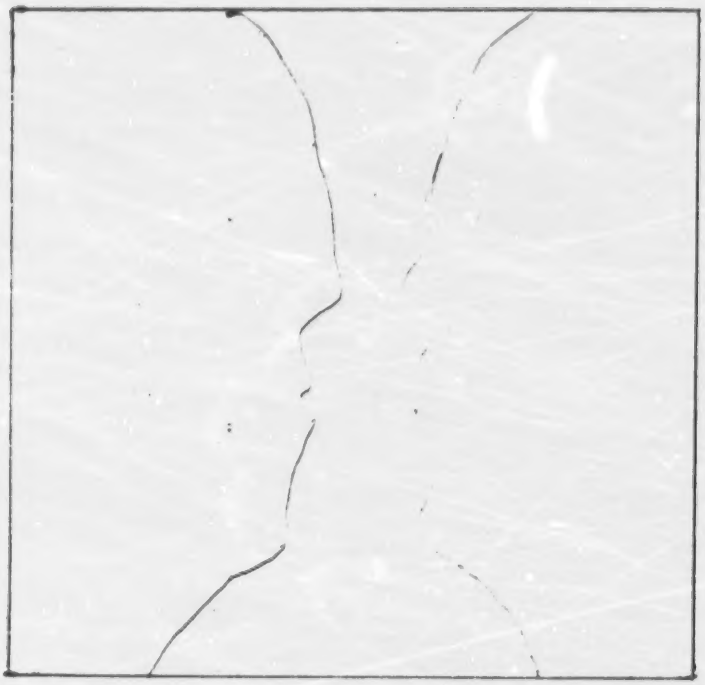
1. Break certain pictures into two or more important parts.
2. Determine and change the emphasis, mood or feeling of a picture.
3. Select several pictures of similar subject matter and explain how the emphasis of each differs.
4. Find examples of form used in creating a picture.
5. Identify the use of geometric shapes in photographs.
6. Provide examples of shape, line, texture, mass, and framing used for creating emphasis.
7. Create and evaluate a final product.

PROCEDURE

Read the entire LAP before you begin any activity. Select a partner to work with you. Project dates for the completion of the various activities and write their date on the checklist.

I. PICTURE PARTS

A.



What do you see?

If you squint, can you see something different?

When the contrast is strong and the picture is simple, two images or pictures result. You see two faces and you see a vase.

B. Using the overhead projector, make a design with torn paper. Continue to work until the completed design shows one pattern in white and another pattern in black at the same time.

C. When you are satisfied with the design, share it with your teacher and have your check list initialed.

TO LOOK AT ANY THING

To look at any thing,
If you would know that thing,
You must look at it long:
To look at this green and say
"I have see spring in these
Woods," will not do -- you must
Be the thing you see:
You must be the dark snakes of
Stems and ferny plumes of leaves,
You must enter in
To the small silences between
The leaves,
You must take your time
And touch the very peace
They issue from.

John Moffitt

II. DETERMINING AND CHANGING THE EMPHASIS, MOOD, AND FEELING

It is important for the beginning photographer and film maker to limit his emphasis to one basic idea or one way of seeing his subject.

COMPLETE OPTION A OR B

A. Find two pictures that have much activity in them (crowd scenes, public gatherings, etc.)
   1. Look at each picture to determine the most important parts - the parts that carry the message. The most important part is the one that would best represent, characterize, or sum up the place or thing pictured.
   2. Cut out the important parts and glue them on a piece of paper. Place the remaining parts below the important ones.

B. In writing, we would call EMPHASIS theme, or an idea. The emphasis of a picture is the sum of its parts. The important parts of a picture work together to give the viewer a message or the EMPHASIS. In many cases, taking away some of the important parts of a picture will change the emphasis so much that the remaining parts will look like a completely different thing or event.
   In changing the emphasis of a picture, you will be practicing different ways to see; alternative ways to see or portray a subject:
   1. Cover part of a picture with your hand or fold it back.
   2. See if you can change the emphasis of the remaining picture by this method.

3. The remaining picture should look like a whole, or original picture, not a fragment.

C. Show your first attempt of A or B to a friend. When you feel you have two mood examples for A or B, show them to your teacher and have your check list initialed.

III. SIMILAR SUBJECT, DIFFERENT EMPHASIS

A. Some pictures may exhibit the same subject but the emphasis chosen by the photographer may be different.
   1. Collect at least five pictures on one subject - children, mountains, dogs, etc.
   2. Make sure that each picture has a different emphasis - sadness, freedom, innocence, happiness, family ties, for instance, if you used children.
      Pictures may emphasize a different quality, emotional association, or viewpoint. Be sure that you do not have more than one picture with the same emphasis.
   3. Mount the pictures on individual pieces $8\frac{1}{2}$" x 11" poster board.
   4. On the back of each mounted picture, write your name and identify the subject and emphasis.

B. Bring your pictures to class for display. See if other class members agree with your identification of the emphasis.

C. Show the pictures to the teacher. Have the teacher initial your check list.

IV. FORM

Although there are many things to consider when you decide what is beautiful, simplicity is a useful concept for any beginning artist or photographer to follow as he begins to develop his own style.

Many objects we use each day have beautiful forms or shapes. We rarely see the form, however, because we are concerned with the function.

A. Find a small object that you think is an example of good form. Put the object on a piece of paper and draw carefully around it with a heavy line, showing the shape of the outside edges.

B. Lift the object from the paper and examine the shape of the outline. If the shape does not please you, perhaps the form of the object was not as good as you thought. You may have been fooled by some other qualities of the object.

C. When you have found an object with a good, strong simple form, draw a final outline of it. Then using black paper cut out at least ten copies of the shape.

D. Take time to play with these shapes, arranging them on a piece of white paper in interesting ways. Use the whole space, then parts of the space. See if you can create new forms by combining and overlapping the shapes.

E. Squint and stand back as you evaluate the forms you have created. When you decide on the best arrangement of shapes, paste them on a background of your choice.

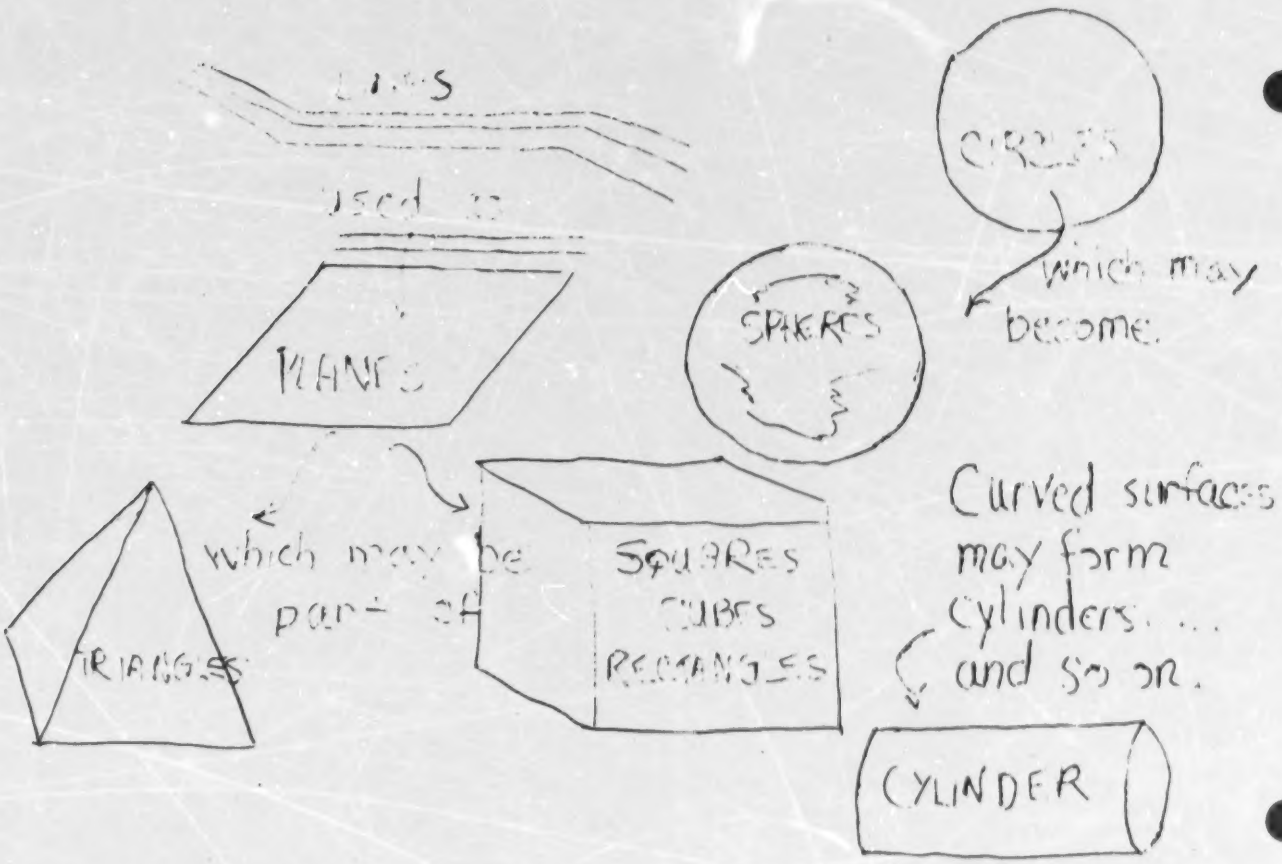
F. Share the final arrangement with the class and your teacher.

G. Have your check list initialed by the teacher.

V. IDENTIFYING THE GEOMETRIC SHAPES IN PHOTOGRAPHS

Most forms are made up of combinations of easily recognizable geometric shapes. A skillful photographer will make use of lighting and camera angles that will emphasize interesting shapes and planes - flat areas. Often certain shapes may be repeated again and again for emotional effect. Jagged or sharply angled shapes may suggest excitement, danger, or tension, for example.

There are many geometrical shapes to be found all around you. Some of the most easily recognizable are:



A. Since almost everything you see is composed of geometrical shapes; so are photographs.
   1. Select a photograph you like.
   2. Place a piece of onion skin paper or tissue paper over the photograph and draw the geometric shapes you see on the paper. Look again for hidden shapes. Remember that spaces function as design just as much as objects or shapes.
   3. Now select various colors of construction paper to represent the geometric shapes you identified.
   4. Cut the shapes and arrange them in the same order as the original picture.
   5. On a piece of poster board of suitable size and color, place the original photograph and the geometric representation.

B. Share the product with your classmates.

C. Show the product to your teacher and have your checklist initialed.

VI. EMPHASIS THROUGH MASS, TEXTURE, FRAMING AND LINE

A. Mass - Every item has a distinct mass, that is, a special size, weight, and bigness. When photographing a subject having great mass, or when emphasizing the mass of an object, use the lines of the subject and shadows cast by it
   1. Select a picture in which the mass of the subject is the most important factor. Shots taken from below looking up are often striking examples of mass.
   2. Mount the picture and label it <u>MASS</u>.

B. Texture - Every item has a particular texture or a special quality of touch. A small child explores the touch of every item within reach. Your pictures will be more meaningful to the viewer if you can find visual ways of representing the texture of your subject.

SELECT ONE OF THE FOLLOWING ACTIVITIES:

1. Take a soft lead pencil (#2). Make a rubbing of at least three different and interesting textures by placing a piece of paper over the surface and rubbing the side of the point of the pencil back and forth over the paper. Mount the rubbings and label each as TEXTURE.
2. Find a good photograph in which texture is emphasized. This means that the texture of the object rather than the object itself is most important. Mount the picture and label it TEXTURE.

C. Framing a picture is one method of creating emphasis. A subject is photographed from or around another form to create a more interesting treatment.

1. Select one good photograph in which the subject is framed or surrounds another shape to add interest.
2. Mount the picture and label it FRAMING.

D. Line can increase the importance of the shape of a subject. Line can be used to give an illusion of depth or to increase the weight or mass of an object. Line can also be used simply to emphasize the outline or suggest the quality of a subject.

1. Select a picture in which line is used to emphasize one of the following: depth, outline, or geometric shape.
2. Mount the picture and label it LINE.
3. Show the above four pictures to your teacher and have your checklist initiated.

VII. A. Select (or take) five pictures which illustrate the principles you have learned from the LAP.

B. Mount the pictures in an artistic manner on carefully selected poster board.

C. On the back of the board, indicate the principle(s) each photograph illustrates.

VIII. Complete Student Evaluation Form

STUDENT EVALUATION FORM

I. Briefly describe your role in completing the activities involving visual literacy. Consider whether or not you met the objectives stated in the beginning.

II. Evaluate your partner's role in the work on the Visual Literacy LAP. Give him grades for both product and process.

III. List the things you feel you learned by working with the LAP and visual concepts.

IV. State the grades you would give yourself for the process_____
meeting objectives_____
product_____

	Teacher's Initials	CHECK LIST	Projected dates to begin and Complete	Actual Completion Dates
		I. Picture Parts		
		II. Determining & Changing Emphasis, Mood, or Feeling		
		III. Similar Subject, Different Emphasis		
		IV. Form		
		V. Identifying Geometric Shapes in Photographs		
		VI. Emphasis Through Mass, Texture, Framing and Line		
		VII. Presentation of Final Product		
		VIII. Complete student Evaluation Form		

TEACHER EVALUATION FORM

I. Comments on the process:

II. Comments on whether the objectives have been met:

III. Comments on the final product:

IV. Grades for: process_____
objectives_____
product_____